

HOUSTON HEIGHTS HISTORIC DISTRICTS **DESIGN GUIDELINES**



City of Houston, TX

Public Review Draft #1: June 20th, 2017

NOTE

The recommended design standards are in draft form for discussion purposes only. This material has not been reviewed by the City's legal counsel and is not final until after council consideration.

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SECTION 1: INTRODUCTION

BACKGROUND

This set of historic district design guidelines have been developed for Houston Heights Historic District East, Houston Heights Historic District West, and Houston Heights Historic District South. They illustrate how the City of Houston's historic preservation ordinance (as amended in Fall 2015) applies to resources in these three historic districts.

Property owners and their design professionals (architects, builders, etc.) should consult these design guidelines when planning a project that involves a change to the exterior of a building or construction of a new building within these historic districts. The City's Historic Preservation staff in the Planning and Development Department and the Houston Archaeological and Historical Commission (HAHC) will also use these design guidelines to determine whether to approve an application for a Certificate of Appropriateness (COA), for a project that proposes to make changes to a building in these historic districts.

When all of the people who are involved in the COA process — property owners, design professionals, Planning staff, and members of the HAHC — are using the same reference material as provided in these design guidelines, the results should be more consistent and predictable.

This section explains the City of Houston's historic district rules, why design guidelines are needed, who should use design guidelines, how this design guidelines document is organized, and how to use it most effectively.

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NOTE:

These design guidelines can be downloaded as PDF files from the City of Houston Historic Preservation website at: http://www.houston.tx.gov/planning/HistoricPres/hist_pres.html.



Design guidelines provide useful information about maintaining historic properties.

Houston's Historic Districts

The City designates historic districts, and manages changes to properties within those districts, through its historic preservation ordinance. This ordinance is a local law that establishes the City's authority and responsibilities regarding historic landmarks and districts. It also establishes the Houston Archaeological and Historical Commission (HAHC), a group of knowledgeable citizens and qualified professionals who are appointed by City Council to interpret and administer the historic preservation ordinance.

The ordinance requires property owners to get approval from the City before making certain changes to buildings in a historic district. Some changes, like ordinary maintenance and repair, are exempt from this requirement, while other changes can be *administratively approved* (by Planning and Development Department staff). However, the City does regulate alterations to the exterior of a building in a historic district, additions to those buildings, new infill construction within a historic district, relocation of a building into or out of a historic district, and demolition of a building in a historic district.

To get the City's approval to make any of these changes, a property owner must apply for a Certificate of Appropriateness (COA). The Planning staff in the Historic Preservation Office can help property owners with their application, which is processed through that office.

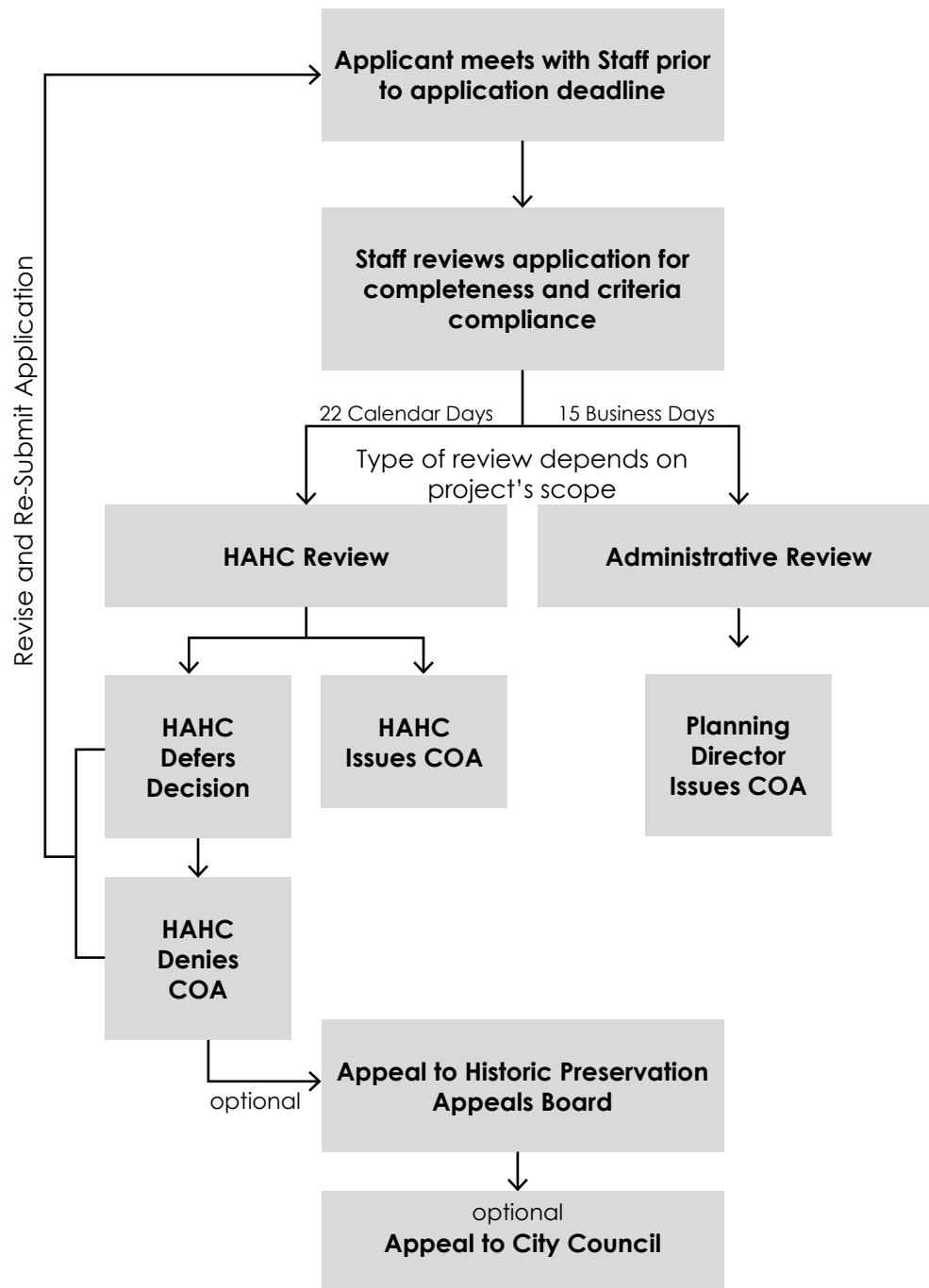
A property owner must obtain a COA before beginning any work that is regulated under the historic preservation ordinance.

Each month, the HAHC considers and makes decisions about COA applications at a public hearing. The Historic Preservation staff base their recommendations, and the HAHC members base their decisions, on the criteria for evaluating COA applications as listed in the ordinance.



All property owners who plan work in the historic districts should review the design guidelines at the outset of planning a project.

CERTIFICATE OF APPROPRIATENESS (COA) APPROVAL PROCESS



Criteria for Evaluating COA Applications

The historic preservation ordinance contains several sets of criteria for evaluating applications for Certificates of Appropriateness. The criteria to be used depend on the type of work that is involved in the proposed project, whether that is an exterior alteration, addition to an existing building or structure, new construction, relocation, or demolition.

As of the most recent amendments to the ordinance, in Fall 2015, the criteria for evaluating proposed alterations to designated historic properties include:

1. The proposed activity must retain and preserve the historical character of the property;
2. The proposed activity must contribute to the continued availability of the property for a contemporary use;
3. The proposed activity must recognize the building, structure, object or site as a product of its own time and avoid alterations that seek to create an earlier or later appearance;
4. The proposed activity must preserve the distinguishing qualities or character of the building, structure, object, or site and its environment;
5. The proposed activity must maintain or replicate distinctive stylistic exterior features or examples of skilled craftsmanship that characterize the building, structure, object or site;
6. New materials to be used for any exterior feature excluding what is visible from public alleys must be visually compatible with, but not necessarily the same as, the materials being replaced in form, design, texture, dimension, and scale;
7. The proposed replacement of exterior features, if any, should be based on accurate duplication of features, substantiated by available historical, physical, or pictorial evidence, where that evidence is available, rather than on conjectural designs or the availability of different architectural elements from other structures;
8. Proposed additions or alterations must be done in a manner that, if removed in the future, would leave unimpaired the essential form and integrity of the building, structure, object, or site;
9. The proposed design for any exterior alteration or addition must not destroy significant historical, architectural, archaeological, or cultural material, including but not limited to siding, windows, doors, and porch elements;
10. The proposed alteration or addition must be compatible with the massing, size, scale, material, and character of the property and the context area; and
11. The distance from the property line to the front and side walls, porches, and exterior features of any proposed addition or alteration must be compatible with the distance to the property line of similar elements of existing contributing structures in the context area.

How do design guidelines help?

Design guidelines are used in communities all over the United States. They are a useful reference, but after City Council adopts design guidelines, they also become requirements which must be followed. Like the historic preservation ordinance, design guidelines do not require property owners to make changes to their buildings, but they do regulate what changes can be made, and how, in order to preserve the overall character of a historic district.

Because the City contains many historic districts, which can be very different from one another, the historic preservation ordinance must be written broadly enough to apply to all of them. That broad language must then be interpreted by property owners, their design professionals, the Historic Preservation staff, and the HAHC as they prepare and consider COA applications.

To make the COA process easier, and to help guide property owners in planning projects that are likely to be approved, the City has developed these design guidelines, which illustrate how to apply the ordinance criteria for the three historic districts located in the former City of Houston Heights: Houston Heights Historic District East, Houston Heights Historic District West, and Houston Heights Historic District South.

Some of the guidelines in this document are *prescriptive*; in other words, they include a measurable requirement that must be met in order to obtain a COA. Other guidelines are *qualitative*, which means that they are not measurable and have to be considered on a case-by-case basis, taking into account the circumstances of a particular property and the work that is being proposed. Because each property is unique, each COA application is considered on its own merits, which often requires both prescriptive and qualitative guidelines.

The relative importance of particular guidelines will depend on the nature of the proposed project. In most cases, individual design elements may be appropriate, but the interaction of different design elements also must be considered. A project that might be appropriate for one property might not be appropriate for another. Although this requires interpretation, these design guidelines should help by providing structure and consistent reference points for that process.

Design guidelines also include useful information that is not regulatory, such as the history of the historic district and what kind of buildings can be found there (see Section 3: About the Historic Districts), and what other resources are available to property owners to help them plan projects (see Section 9: Additional Resources).





How were the design guidelines developed?

This project began in September 2015, when the City of Houston adopted amendments to its historic preservation ordinance. Since 2010, all new historic districts have been required to have design guidelines. In 2015, the ordinance was amended to allow the creation of design guidelines for existing historic districts (established before 2010).

Another 2015 amendment required design guidelines to be developed for the three Houston Heights historic districts. Property owners and building professionals in those historic districts had requested design guidelines that would make the COA process more predictable.

The City hired consultants — Winter & Company, from Boulder, Colorado — to develop the design guidelines. The consultants conducted extensive research and data analysis to learn as much as possible about the historic districts and what property owners in those districts hoped to achieve. They analyzed data from the City's Geographic Information System (GIS), historic maps, and other existing documentation, and combined that with their own observations from several site visits during the project. In addition, the Planning staff and the consultants met with people in the community on numerous occasions to gather their input and feedback as the project went along. At workshops, community members discussed issues and challenges, their priorities, and types of development that would be compatible in their district. Many people also expressed their opinions through a Compatible Design Survey that was mailed to every property owner.

Finally, these design guidelines include and promote best practices in historic preservation that have developed in communities over the past 50 years. Design guidelines have been in use throughout the United States for decades, and this set takes advantage of the lessons learned and standards of practice that have become established during that time. This knowledge provides a foundation for developing workable solutions that allow historic districts to evolve while still preserving and enhancing their unique character.

How are the design guidelines organized?

This set of design guidelines are made up of nine sections. Each section is available as a separate PDF file so that you can select only those sections that you need for your particular project. For example, if you would like to make a change to an existing building, you would not need the section for new construction, which means an entirely new building.



Section 1: Introduction

This is the section you are currently reading.

Section 2: Preservation Fundamentals

This section explains the broad goals of historic preservation, as well as how the City of Houston works to achieve those goals through its policies. This section also explains key terms and concepts, and it lists the steps to follow when you are planning a project. Everyone should read the material in this section.

Section 3: About the Historic Districts

This section explains how the City of Houston Heights developed. It describes the most common styles of architecture found in the three Houston Heights historic districts, and the key character-defining features of each architectural style. This section also contains other information that is specific to these districts.

Section 4: Exterior Alterations to Contributing Structures

This section includes guidelines for making alterations to the exterior of buildings, structures, objects, or sites within the historic district, as defined in the historic preservation ordinance.

Section 5: Additions to Contributing Structures

An inventory of buildings within each historic district was prepared when the district was designated. That inventory classifies each building as *contributing* to the historic character of the district or *noncontributing*. This section includes guidelines for constructing additions to contributing buildings.

Section 6: Alterations and Additions to Noncontributing Structures

This section includes guidelines for alterations and additions to noncontributing buildings, since changes to noncontributing buildings should be compatible with nearby contributing buildings.

Section 7: New Construction

This section describes the appropriate massing, scale, materials, and design for new infill construction within these historic districts. It also includes the design standards for all new construction.

Section 8: Relocation and Demolition

This section includes guidelines for moving buildings into or out of a historic district, as well as guidelines for demolition of a building in a historic district.

Section 9: Additional Resources

This section includes information about topics that are not regulated by the City's historic preservation ordinance, but which might be helpful for property owners. It also includes links to free technical information about building materials and construction technology, published by the National Park Service, and an illustrated glossary of terms and definitions.

WHICH SECTIONS APPLY TO MY PROJECT?									
	Section 1: Introduction	Section 2: Preservation Fundamentals	Section 3: About the Historic Districts	Section 4: Exterior Alterations to Contributing Structures	Section 5: Additions to Contributing Structures	Section 6: Alterations and Additions to Noncontributing Structures	Section 7: New Construction	Section 8: Relocation and Demolition	Section 9: Additional Resources
Altering a contributing building, such as: • Replacing windows • Replacing siding	X	X	X	X					X
Altering a noncontributing building	X	X	X			X			X
Adding on to a contributing building	X	X	X		X				X
Adding on to a non-contributing building	X	X	X			X			X
Constructing a new building or structure, such as: • Building a new house • Building a new garage	X	X	X				X		X
Relocating a building or structure	X	X	X					X	X
Demolishing a building or structure	X	X						X	X

More than one of these project types may apply to a single Certificate of Appropriateness application.

Format of the design guidelines

Sections 4, 5, 6, 7, and 8 include design guidelines for different types of projects. The information is organized, as much as possible, from general to specific. Each part includes text, photographs, and illustrations to explain the guidelines. Design standards often refer to minimum or maximum dimensions (or a range) and explain how to take those measurements.

The guidelines for a specific topic include the following elements:

Legend

A Topic

Describes the design topic addressed by the Design Guidelines that follow.

B Purpose

Explains the desired outcome for the design topic and provides a basis for the design guidelines that follow. If a guideline does not address a specific design issue, the intent statement will be used to determine appropriateness.

C Desired Outcomes

Describes a desired performance-oriented design outcome.

D Additional Information

Provides a bulleted list of suggestions on how to meet the intent of the design guideline. These are not the only alterations that can be applied.

E Images

Clarify the intent of the design guideline by illustrating appropriate and inappropriate design solutions (see below):

Appropriate

Images marked with a check illustrate appropriate design solutions.

Inappropriate

Images marked with an X illustrate inappropriate design solutions.

Sample Quantitative Guideline

A → **Historic Building Materials**

These design guidelines apply to all materials that are original to the building, including wood, stone, brick, metal, stucco, plaster, and concrete. Historic building materials should be preserved in place, as much as possible, and repaired when necessary. If the material is damaged beyond repair, only then should you consider replacing it. Only replace material that is damaged, and use replacement material that matches the original.

If historic materials have been covered, consider removing the covering; do this carefully, so that the underlying original building material is not damaged, and repair the original material as needed, once it is exposed.

C → **4.5 Preserve historic building materials.**

- Do not remove original material that is in good condition.
- Provide proper drainage away from historic materials to minimize damage to them. For example, provide storm drains, flashing, coping, gutters, etc.
- Do not cover or obscure historic building materials.
- Consider removing later covering materials that are inappropriate.

E →



Before: A historic house with inappropriate synthetic siding



After: The same house, after the historic siding was uncovered



Who should use these design guidelines?

This set of design guidelines are specifically for Houston Heights Historic District East, Houston Heights Historic District West, and Houston Heights Historic District South. People who own property in these districts and are considering projects should consult these guidelines as early as possible in the planning process.

Property owners should require their architects, contractors, and other building professionals to consult these design guidelines before beginning any design work.

Contact staff for assistance

Property owners should always consult with planners in the City's Historic Preservation Office for assistance before beginning design work, as well as during the planning and design of a project.

Visiting in person:

Historic Preservation Office
City of Houston Planning Department
611 Walker Street, 6th Floor
Houston, Texas 77002



Call the Historic Hotline at 832-393-6556.

Send email to historicpreservation@houston.tx.gov.

SECTION 2:

PRESERVATION FUNDAMENTALS

Historic preservation seeks to:

- Keep properties and places of historic and cultural value in active, productive use
- Accommodate appropriate changes that maintain the viability of historic places
- Maintain the key character-defining features of historic properties and districts
- Keep cultural resources intact for the benefit of future generations
- Promote neighborhood livability, sustainability, economic development, and cultural appreciation

In order to accomplish these goals, cities create historic preservation ordinances that establish rules for the changes that can be made to historic landmarks and within historic districts. Those ordinances, including the City of Houston's historic preservation ordinance, use terms and are based on standard concepts that are central to preservation practice. These include:

- Significance
- Period of significance
- Integrity
- Contributing and noncontributing classifications
- Character-defining features

The City of Houston also defines another concept — context area — that is used in decision-making.

These historic preservation concepts, and the benefits of utilizing them in decision-making for historic landmarks and districts, are explained on the following pages.

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KEY HISTORIC PRESERVATION CONCEPTS

Significance

A historic resource — a building, structure, object, site, or district — may be considered important for a variety of reasons. If the resource meets certain criteria established by local, state, or federal laws, it may be considered *significant*. Usually, these criteria include the quality of architecture, whether the resource is associated with important people or events, or if it might be an important archaeological site.

Government agencies are in charge of historic designations at the local, state, and federal level. Each agency has determined what criteria it will use to evaluate whether a historic resource is significant or not. It is common for local or state criteria to be based on the National Register of Historic Places criteria for the evaluation of significance:

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. That are associated with the lives of significant persons in our past; or
- C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. That have yielded or may be likely to yield, information important in history or prehistory.

The State of Texas, through the Texas Historical Commission, recognizes buildings that are particularly significant because of their architecture. These Recorded Texas Historic Landmarks also must be significant for their association with people, events, or their importance to the community.

The City of Houston uses eight criteria to evaluate the significance of a potential historic Landmark or Protected Landmark:

1. Whether the building, structure, object, site, or area possesses character, interest, or value as a visible reminder of the development, heritage, and cultural and ethnic diversity of the city, state, or nation;
2. Whether the building, structure, object, site, or area is the location of a significant local, state, or national event;
3. Whether the building, structure, object, site, or area is identified with a person who, or group or event that, contributed significantly to the cultural or historical development of the city, state, or nation;
4. Whether the building or structure or the buildings or structures within the area exemplify a particular architectural style or building type important to the city;
5. Whether the building or structure or the buildings or structures within the area are the best remaining examples of an architectural style or building type in a neighborhood;
6. Whether the building, structure, object, or site or the buildings, structures, objects, or sites within the area are identified as the work of a person or group whose work has influenced the heritage of the city, state, or nation;
7. Whether specific evidence exists that unique archaeological resources are present; and
8. Whether the building structure, object, or site has value as a significant element of community sentiment or public pride.

It is helpful to know why a historic district or landmark was designated, because the basis for its significance comes into play when we consider the following concepts.

Period of Significance

No matter which government agency is evaluating the significance of a historic resource, the basis for significance is always tied to a specific period of time during which the important activities took place. This is called the *period of significance*; it may be as short as a single year or many decades long.

The period of significance usually begins with the construction date of a building or the start of an event. For example, the City of Houston Heights was founded in 1891, so its period of significance begins that year. A period of significance usually ends when construction or the association with a person or event ends, and the end date cannot be less than 50 years ago. For example, the subdivision of Glenbrook Valley was built between 1953–1962, and that is the period of significance for the Glenbrook Valley Historic District.

Integrity

When a historic resource retains the characteristics that are associated with its significance, we say that it has *integrity*. This can mean, for example, that a building looks much as it did when it was built, or that a park maintains its original design. Sometimes, changes that are made over the years become old enough that they achieve historical significance of their own; in such cases, those alterations do not weaken the resource's integrity. Other changes — especially those that cover or remove important character-defining features — can damage or destroy a resource's integrity, so those types of changes should be avoided. The City of Houston's historic preservation ordinance is intended to prevent the destruction or removal of character-defining features, which would damage a building's integrity.

The illustrations below show how integrity can be lost through alterations. One major alteration can destroy integrity, but a series of multiple smaller changes — which singly might be fine — can have the same cumulative, negative effect.

However, it is also important to note that a building can be altered without losing its integrity. The presence of alterations does not mean that integrity has necessarily been damaged. In cases where integrity has been impacted, it can be restored by returning a historic resource to the condition it was in during the period of significance. While that is possible, it is better to maintain integrity through good preservation practices.

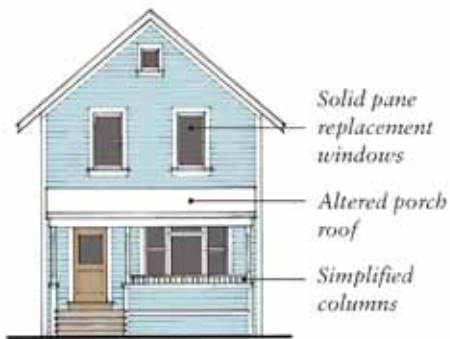
Building Integrity

Original design



*"Contributing" Structure:
This building retains its
integrity.*

Partially altered



*"Contributing" Structure
with some alterations:
This building remains
contributing with
opportunity for restoration.*

Substantially altered



*"Noncontributing" Structure
with major alterations:
This building does not retain
its integrity.*

Contributing and Noncontributing Classifications

When a historic district is designated, the City creates an inventory that lists each historic resource (building, structure, object, or site), along with its address, legal description, construction date, and whether the resource is *contributing* or *noncontributing* to the district.

The City's historic preservation ordinance says that a resource is considered contributing when it "reinforces (or has conditions which, if reversed, would reinforce) the cultural, historical, or architectural significance of the district" as a whole. The presence of alterations do not automatically make a building noncontributing, however, just as changes do not necessarily impact integrity.

Any building that was constructed outside of the period of significance is considered noncontributing, even if it looks like a historic building. That is because contributing status is based on the property's ability to convey the significance of the district, not its appearance or compatibility with historic properties.



Houston Heights South Historic District

Historic District Boundary

Building Classification

Contributing

Noncontributing

Park

Character-Defining Features

We can judge whether a historic resource is significant and retains its integrity based on its *character-defining features*. These are visible, physical parts of a building and include the overall shape of the building, the materials with which it was built, evidence of craftsmanship in design and construction, decorative details, and elements of the site. The historic preservation ordinance states that the “distinguishing qualities or character” of a property should be preserved.

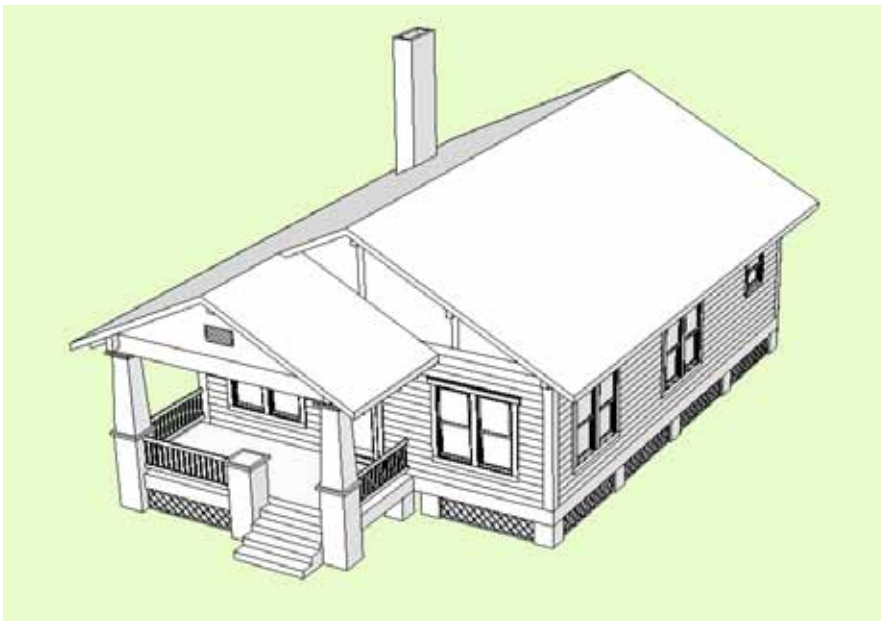
The following sketches illustrate character-defining features of two typical building types found in some of Houston's residential historic districts.

CHARACTER DEFINING ELEMENTS: 1-STORY CRAFTSMAN HOUSE/BUNGALOW FORM



KEY:

A	Gabled Roof (can also be hipped)
B	Chimney
C	Decorative Roof Beam/ Triangular Knee Brace
D	Attic Vent or Window
E	Exposed Rafter Tail
F	Double-Hung Windows (often paired or multiple in the same frame)
G	Columns/Posts (sometimes tapered)
H	Squared Piers
I	Porch Railing
J	Foundation Piers
K	Foundation Screening

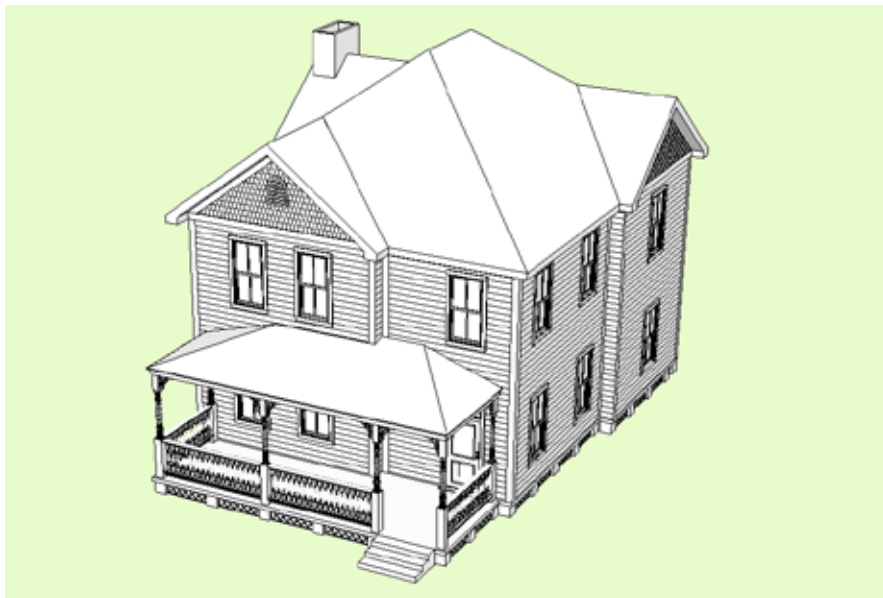


CHARACTER DEFINING ELEMENTS: 2-STORY QUEEN ANNE



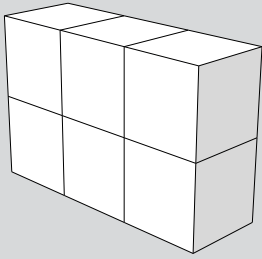
KEY:

A	Steep, Complex Hipped Roof
B	Chimney
C	Attic Vent or Window
D	Gabled Roof, Hipped Roof
E	Double-Hung Windows
F	Spindlework or Jigsaw Elements
G	Turned Columns/Posts
H	Primary Entry Door
I	Foundation Piers

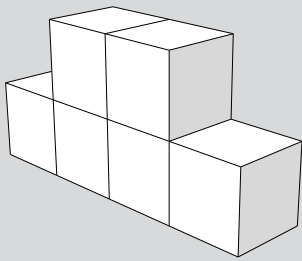


MASSING CUBE ARRANGEMENT

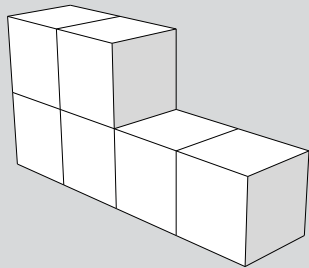
Arrangement #1



Arrangement #2



Arrangement #3



Arranging equally sized cubes into different configurations changes the effect of massing while keeping the volume equal.

Mass, Form, and Scale

A building's size and shape have as much effect on its overall appearance as do stylistic details and decorative accents. In architectural terms, size and shape are more precisely described by the terms mass, form, and scale. These three characteristics are important by themselves, but together they determine a building's visual impact. They are among the most important character-defining features of a historic building. (See "Section 4: Exterior Alterations To Contributing Structures" on page 4-1)

Mass

Mass, or massing, is a combination of building volume (height x width x depth) and the arrangement of the shapes and forms that make up the building. Each dimension in the volume equation also contributes individually to the overall visual effect of the building. For example, a building might be made up of six equally sized cube forms; no matter how you arranged the cubes, the volume would be the same, but the overall effect would be different. The building could be long and low, tall and skinny, or something in between. (See diagram at left.)

The arrangement and the size of differently-shaped building components, in relation to one another, contribute to the building's overall massing.

Form

These four examples of houses in the Houston area (below) are all similar in size, but the building volume is arranged very differently from house to house. In large part, that is because they were built in different decades, and the design of each house reflects changing tastes and trends in architecture.



1920s



1960s



2000s



2015

We can look at those houses another way: in terms of the building blocks that are put together to create those volumes. This is what we mean by the arrangement of forms in a building and how that contributes to massing. Massing can be simple, as in the 1920s and 2015 examples, or complex, as in the 2000s example.



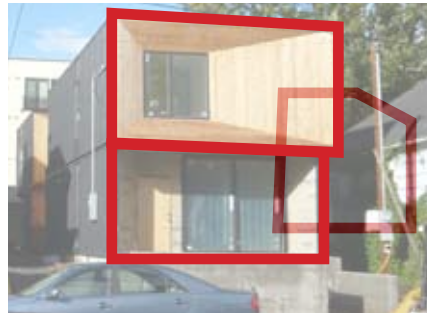
1920s



1980s



2000s



2015

Scale

Scale includes not just the overall height and width of a building, but also to the size and proportions of building elements and details, as they relate to each other and to people. A sense of scale is also affected by the size and proportions of a building as it relates to its neighbors.

In the photo below, a building with a contemporary design (right) is similar to a more traditional one in scale, because key building elements are the same height: the ridge of the roof, the porch roof (eave), and the foundation. The width of these houses is also similar.



Although the two houses are quite different in design, the overall effect is harmonious, thanks to similar massing, scale, and form.

The Cumulative Effect of Multiple Alterations

As noted above, a series of multiple changes to a building can have a negative impact on integrity and, as a result, contributing status. Therefore, all proposed changes must be considered as part of a whole. A project that might be found appropriate, if the building has not already been altered, could be considered inappropriate as the latest in a series of changes, each of which chip away at character-defining features and the overall integrity of a building.

Keep in mind that the entire planned project should be presented in the Certificate of Appropriateness application. Applicants who hold back “future phases” of a project in order to gain approval for initial work may find that subsequent proposals will not be approved, if the cumulative effect of all of the changes is too great and, collectively, diminishes the integrity of the building.

CUMULATIVE EFFECTS DIAGRAM



1. Original condition



2. Window on the side has been altered



3. Side addition with gable roof

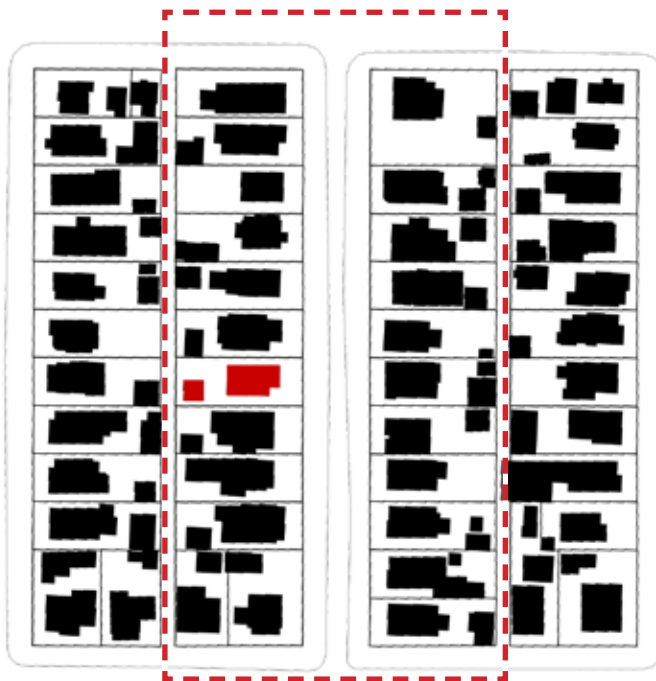


4. Large rear addition

Context Area

When a property owner wants to make changes to a building in a historic district, they must (with some exceptions) apply for a Certificate of Appropriateness and get approval from the City before work can begin. Members of the Houston Archaeological and Historical Commission (HAHC), with help from the Planning staff in the Historic Preservation Office, must decide if the proposed changes are compatible with the surrounding historic district. Rather than compare the project to the entire district, the City of Houston's historic preservation ordinance establishes a smaller area, called the *context area*, for comparison purposes.

The ordinance defines the context area as the blockface on which the proposed project is located and opposing blockface, as shown in the diagram below.



Context area diagram

The context area may be defined differently, if the HAHC and staff find that unusual and compelling circumstances exist or if it is described differently in design guidelines. The HAHC may decide to expand the context area for a particular project if not many buildings within the context area are contributing structures, or if the proposed project is unusual for the area.

This set of design guidelines does not include an alternate definition of context area for Houston Heights Historic District East, Houston Heights Historic District West, or Houston Heights Historic District South.

Accommodating Contemporary Design in Historic Districts

Many changes can take place within a historic district. New construction, alterations to existing buildings or structures, and other changes can all affect the character of a historic district. The Planning staff and members of the HAHC are charged with determining whether those alterations are *compatible* with the district — in other words, whether the proposed change preserves the character of the district.

Compatibility does not require new buildings to mimic historic properties. In fact, the City encourages contemporary design within its historic districts. When a new building is constructed, its design should relate to historic buildings in the area through mass, form, scale, proportion, siting, and materials, but a new building should be of its own time and reflect contemporary design trends.

New buildings can relate to historic buildings in the area by being similar to:

- The way contributing buildings (and their front doors) are oriented to the street
- The basic forms and materials of nearby contributing buildings
- The height of contributing buildings' foundations, porches, eaves, and walls
- The arrangement of windows and doors on the front of contributing buildings

These basic design elements are more important than the details of individual architectural styles. As a result, new buildings can be compatible with the historic district even when they are clearly of contemporary design and construction.

Alternative Treatments for Historic Resources

What is the appropriate approach for work on a historic resource that will help to maintain its integrity? Four treatments are recognized by the National Park Service: *preservation*, *restoration*, *reconstruction*, and *rehabilitation*. Although these approaches are not part of the City of Houston's historic preservation ordinance, they are included here for informational purposes, and property owners are encouraged to consider them during project planning.

Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.

Rehabilitation acknowledges the need to alter or add to a historic property to meet continuing or changing uses, while retaining the property's historic character.

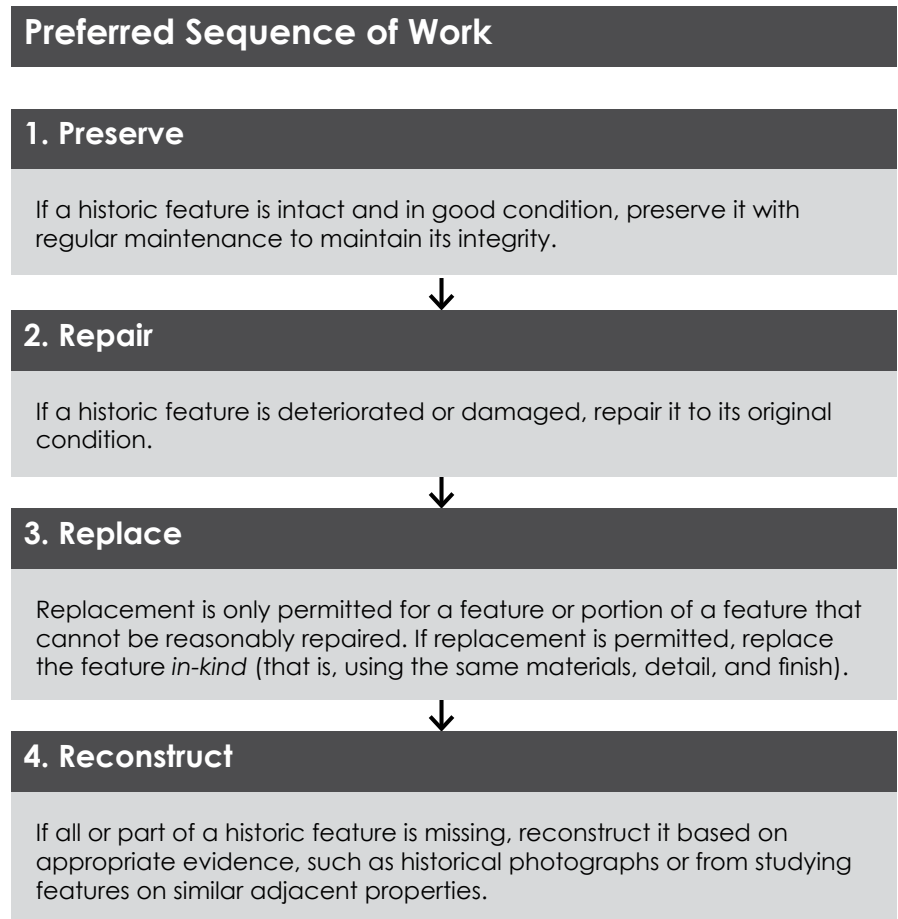
Restoration depicts a property at a particular period of time in its history, while removing evidence of other periods.

Reconstruction re-creates vanished or non-surviving portions of a property for interpretive purposes.

It is common to combine these approaches in a single project. For example, if key character-defining features are still intact, preservation is the appropriate treatment. *The Secretary of the Interior's Standards for the Treatment of Historic Properties* (which are available free of charge online) provide a practical guide to applying these concepts to real-world situations. While Houston's historic preservation ordinance does not refer to the Secretary's Standards, they include a great deal of useful information and are, therefore, recommended reading.

Preferred Sequence of Work

This set of design guidelines is organized based on the recommended order for undertaking work on a historic resource, as shown in the chart below.



BENEFITS OF HISTORIC PRESERVATION

Historic areas within a city, when preserved and maintained, are often attractive places to live and work. Each historic district has its own distinct character, created by the collection of historic resources within its boundaries. Because every historic building contributes to the qualities of the district as a whole, changes to any one building can impact the district's overall character. A historic district can only be preserved through the protection of individual buildings.

Historic preservation programs and activities — whether carried out by the City, nonprofit organizations, businesses, or individuals — add value to the City of Houston in many ways. Investing in historic resources, to keep them in good condition and productive use, returns a variety of benefits.

Quality of Life

Historic districts appeal to individuals, families, and businesses that value an authentic sense of place. Unlike modern suburban development, most historic neighborhoods contain a variety of buildings that were constructed over time. As a result, they feel genuine, rather than manufactured or designed. The architectural styles found in historic districts also distinguish these areas from newer areas of the city and attract property owners who want to own and maintain buildings that represent our heritage.

Whether in a residential neighborhood or a commercial district, the size and scale of historic buildings is often smaller than modern buildings being constructed today. While this is due in part to changing consumer expectations, the growing popularity of narrow houses, townhouses, and the “tiny house” movement signals a return to the efficient utilization of space that can be found in, for example, 1920s bungalows. In fact, downsizing has been recognized as one of the most important trends in real estate in the past five years. Individuals and families of all ages are choosing to live in smaller spaces, particularly in urban areas. Historic buildings also are often right-sized for start-ups, small businesses, and entrepreneurs who share this less-is-more philosophy.



Preservation



Restoration



Reconstruction - before



Reconstruction - after



Rehabilitation - before



Rehabilitation - after

Promotes Economic Sustainability

Historic preservation is an effective economic development tool. Commercial, residential, and mixed-use neighborhoods have all benefited from the injection of new vitality that comes with the appropriate rehabilitation of older buildings. The economic benefits of investing in historic buildings and preserving historic districts is well-documented through studies nationwide and here in Texas, such as the report *Economic Impact of Historic Preservation in Texas*, first published in 1999 and most recently updated in 2015. According to that report, "Historic preservation is a major industry in Texas. The numbers tell the story: in 2013, preservation activities in Texas generated more than \$4.6 billion of state gross domestic product (GDP) in Texas, and supported more than 79,000 Texas jobs. This produced significant net tax revenue for both state and local governments in Texas, equaling over \$290 million annually."

Supports the Local Economy

Projects that involve rehabilitating existing buildings contribute more to the local economy than tearing a building down and constructing a new one. Most of the cost of a rehab project (up to 70%) is usually spent on labor, which tends to be local and often made up of job-creating small businesses. Those workers spend their earnings in the community and support the local economy. At least 50% of the budget for new construction, however, typically goes to buy materials, which are likely manufactured by non-local companies. Even if a new building is being constructed by a local contractor, much of the money associated with that building leaves the community in the form of payment for materials. Rehab projects also typically create 50% more jobs than new construction projects, according to the National Trust for Historic Preservation's Preservation Green Lab.

Supports Stable Property Values

Designated historic districts have been shown, through multiple studies all over the United States, to protect the investments of those property owners who have spent time and money to preserve the character of the area. (See the *Economic Impact of Historic Preservation in Texas* report for more details.)

When the size of new construction and additions in a historic district is not managed, however, speculative development can drive up property values until the land is more valuable than the historic building that occupies the lot. As a result, property owners can be forced out of the neighborhood by rising property taxes. This has happened in several Houston neighborhoods, before the City's historic preservation ordinance was changed to protect buildings in historic districts.

Supports Local Business Development

Unlike many Class A office buildings, historic commercial spaces are often right-sized for new businesses. Historic homes also may be repurposed as office space, or for retail establishments or restaurants. As *Entrepreneur Magazine* wrote about Boston in 2016, "While shiny, new buildings are nice for impressing out-of-town visitors or luring Fortune 500 companies, gritty old cheap space is essential if we want to be a city that has room for fledgling companies focused on the future."

May Include Tax Breaks

Tax incentives for historic preservation are available through the following programs:

- Federal Historic Preservation Tax Incentives offer a 10% or 20% credit against federal income tax for projects that follow the Secretary of the Interior's Standards for the Treatment of Historic Properties. Information about this program is available from the National Park Service and the Texas Historical Commission.
- The Texas Historic Preservation Tax Credit Program offers a tax credit, worth 25% of qualifying expenses, which can be transferred through the state comptroller's office. For-profit businesses, nonprofit organizations, and city/county governments are all eligible to participate, under certain conditions. This program can be combined with the Federal incentives. The Texas Historical Commission manages this program.
- The City of Houston offers a Historic Sites Tax Exemption program, which freezes property taxes at pre-improvement levels for a number of years, when a historic property undergoes significant rehabilitation. More information is available through the Planning Department and the Historic Preservation Office.

Enables Heritage Tourism

Many cities have experienced the economic benefits of heritage tourism, which the National Trust for Historic Preservation defines as "people traveling to experience the places, artifacts, and activities that authentically represent the stories and people of the past." According to the 2015 *Economic Impact of Historic Preservation in Texas* report, by University of Texas and Rutgers University, heritage tourism is a \$7.3 billion dollar industry in Texas and accounts for more than 10.5% of all travel in the state. Studies show that heritage travelers stay longer and spend more money than other tourists, and this economic activity helps to create and sustain jobs in travel, retail, restaurant, and service businesses.

Promoting heritage tourism is an important part of the City of Houston's adopted Arts and Cultural Plan, which identifies heritage as a component of *culture*, which is defined as "traditions, historical resources, community heritage, and practices and forms of expression that are valued, practiced, and preserved by a community." The Plan specifically recommends that, among other things, the City should develop a program of neighborhood-based cultural tourism with the Greater Houston Convention and Visitors Bureau and other partners.

Neighborhood-based cultural tourism is most likely to occur in historic districts, where the authentic architecture and character of the neighborhood has been preserved. Historic areas inherently provide a strong foundation for the arts and other cultural activities. The City of Houston's historic preservation program, therefore, directly supports these tourism objectives.

NOTE:

For more information about tax incentives for historic preservation, visit the Texas Historical Commission's website: <http://www.thc.texas.gov/preserve/projects-and-programs/preservation-tax-incentives/about-preservation-tax-incentives>.

NOTE:

Old-growth wood used in historic buildings is more durable than the lumber available today.



Promotes Environmental Sustainability

Sustainable development and conservation are central principles of historic preservation. Reusing an existing building keeps construction materials out of landfills and reduces the need to produce new materials. The U.S. Environmental Protection Agency has estimated that 40% of the nation's waste every year is made up of construction materials. A study by the National Association of Home Builders found that about 8,000 pounds of waste material – mostly wood, drywall, and cardboard – is created from the construction of a 2,000-square-foot home.

Careful maintenance and continuing to use an existing building preserves the resources that were already invested in its construction. According to the Preservation Green Lab of the National Trust for Historic Preservation, "It can take between 10 – 80 years for a new energy efficient building to overcome, through efficient operations, the climate change impacts created by its construction. The study *The Greenest Building: Quantifying the Environmental Value of Building Reuse* finds that the majority of building types in different climates will take between 20 – 30 years to compensate for the initial carbon impacts from construction."

Historic buildings can save energy, too, although some people may think otherwise. The most cost-effective energy savings are usually achieved not by replacing original building materials but by repairing, weather-stripping, and insulating them. For instance, you can save energy at a higher rate by properly caulking windows and doors and adding insulation to attic spaces than by replacing single-pane windows. In addition, the materials used to build historic houses (such as old-growth lumber) are more durable than materials available today. A 100-year-old window is made of stronger wood than a new wood window; vinyl is a plastic, petroleum-based product that not as recyclable as wood and may not be as durable.

SECTION 3:

ABOUT THE HISTORIC DISTRICTS

This section describes the history of Houston Heights, the character of the three historic districts, and the architectural styles and significant buildings contained within them.

Houston Heights West was designated as an historic district in December 2007. Houston Heights East was designated as an historic district in February 2008. Houston Heights South is the most recent of the three districts, designated in June 2011. The designations were based on the value of the areas as part of the City of Houston Heights, from 1891–1918; its identification with Oscar M. Carter, Daniel D. Cooley, and other notable residents; its residential, commercial, religious, and governmental architecture; and its importance to the community.

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One-story buildings are common to the Houston Heights historic districts.

OBJECTIVES FOR THE HOUSTON HEIGHTS HISTORIC DISTRICTS

Houston Heights was designated as a Multiple Resource Area (MRA) in 1983 by the National Park Service. An MRA designation is used when an area contains multiple potential landmarks and historic districts which are not all contiguous. Houston Heights qualified for an MRA designation because it had been (between 1896–1918) an independent municipality of fewer than 50,000 inhabitants, it retained its own character and diversity when it was annexed by Houston, and it already contained many buildings which were individually listed in the National Register of Historic Places. During the MRA designation process, both the National Park Service and the Texas Historical Commission recommended establishing multiple historic districts within the original boundaries of Houston Heights. The three Houston Heights Historic Districts were created to recognize distinct areas within the former city and to identify the diversity of development found there.



This context area in Houston Heights contains buildings of various heights.

THE HISTORY OF HOUSTON HEIGHTS

Houston Heights was founded in 1891, incorporated as its own city in 1896, and annexed by the City of Houston in 1918. It contains a variety of architectural styles from around the turn of the 20th century.

Houston Heights was Texas' earliest planned community. It was developed by the Omaha and South Texas Land Company, which formed in 1887 as a subsidiary of the American Loan and Trust Company. Founder Oscar Martin Carter, a former bank president from Nebraska, hired one of his bank employees, Daniel Denton Cooley, to be the treasurer and general manager of the new company. In 1890, company representatives came to Houston to look for land and to start a new town. The next year, they purchased 1,756 acres of land, northwest of Houston and 23 feet higher in elevation. The elevation was important to the new development's success; because of Houston's low elevation near the coast, mosquitoes were plentiful and yellow fever, malaria, and cholera outbreaks were common, and often fatal. As the city grew and developers tried to solve this through improved sanitation and water systems, they also looked to the area north of downtown, which — at a higher elevation — seemed to have fewer mosquitoes. This area became a popular location for Houston's new suburbs.

In 1892, the Omaha and South Texas Land Company sent Cooley and other representatives to oversee the development of their land. The company built streets, sidewalks, and utility systems, and led efforts to electrify Houston's streetcar system and extend the streetcar lines to Houston Heights, allowing people to work downtown but live in the new community.

The neighborhood was laid out on a rectangular grid with a north-south emphasis, with Heights Boulevard as the central spine. The north-south streets have names; the east-west streets are numbered. Heights Boulevard also serves as the dividing line between 'East' numbered streets and 'West' numbered streets. Some streets were named for colleges and universities, such as Harvard, Yale, Columbia, and Oxford. Other streets were named for cities in New England, where the American Loan and Trust Company was founded. Heights Boulevard features a 60-foot-wide esplanade inspired by Commonwealth Avenue in Boston.



A mature tree canopy is present throughout the Houston Heights Historic Districts.

Lots were platted in a variety of sizes so that both wealthy and working-class people could afford to buy them. After the land was platted, the Omaha and South Texas Land Company needed to do something so that people would buy lots in the neighborhood. It hired the Houston Land and Trust Company to build 17 elaborate homes along Heights Boulevard and Harvard Street. One of those was Cooley's own house, at the northeast corner of 18th Street and Heights Boulevard where Marmion Park is now located. Carter also built several commercial buildings, including a hotel, on West 19th Street, near Ashland Street. The commercial area started to grow, which attracted new residents.

The City of Houston Heights was incorporated in 1896. W.G. Love served as its first mayor. He was followed in that office by John A. Milroy, David Barker, and Robert F. Isbell. J.B. Marmion was the last mayor of Houston Heights before it was annexed by the City of Houston. Two parks in the Heights are named for former mayors: Marmion Park and Milroy Park at Yale and 12th Streets, near the former fire station.

Houston Heights had its own schools, city hall, jail, fire department, and hospital. In 1918, residents of Houston Heights agreed to be annexed to the City of Houston, in order to access a broader tax base for school funding. As part of the annexation agreement, the Heights kept its "dry ordinance," which banned the sale of alcoholic beverages in large portions of the neighborhood. The dry ordinance was passed in 1912, eight years before Prohibition became law across the United States. Even after the end of Prohibition in 1933, the Heights remained dry. The ordinance was upheld by the Texas Supreme Court in 1937 and remained in place until 2016.

Houston Heights' original development included deed restrictions that controlled setback, use, quality, and size of construction in the city. The deed restrictions created a consistent look and feel for Houston Heights. After it was annexed to the City of Houston in 1918, the deed restrictions were no longer enforced and properties began to change; small houses were built in the spaces between large houses, and some large homes were replaced by apartment buildings. The neighborhood began to decline.

In recent years, the neighborhood has been revitalized. Modern buildings are being built on vacant lots, using traditional details in order to blend in with the rest of the neighborhood. The Houston Heights Association was organized in 1973 to promote revitalization. That organization currently has about 1,000 members and manages new deed restrictions adopted in various sections of the neighborhood.



One-story buildings align within this Houston Heights context.

CHARACTER AND SETTING

Houston Heights currently contains three City of Houston-designated Historic Districts. They are named for their location within the original city: West, East and South. The boundaries of the three Houston Heights Historic Districts mark areas that are still largely intact.

Houston Heights East

Houston Heights Historic District East is roughly bounded by Heights Boulevard to the west, Oxford Street to the east, West 20th street to the north, and West 11th Street to the south. The 1200 block of Yale and two lots at Yale and 17th are also included. The district contains 34 full blocks and nine partial blocks of residential, commercial, and institutional buildings.



Contributing buildings in Houston Heights Historic District East

Houston Heights West

Houston Heights Historic District West is roughly bounded by West 16th Street to the north, Yale Street to the east, West 11th Street to the south, and Ashland Street to the west. It includes 13 full blocks and 14 partial blocks of mostly residential buildings. Smaller lots (33 feet in width) were platted along Ashland, Rutland and Tulane Streets, although two or more lots were often combined to make a larger lot.



Contributing buildings in Houston Heights Historic District West

Houston Heights South

Houston Heights Historic District South is roughly bounded by Heights Boulevard to the west, Oxford Street to the east, West 11th street to the north, and West 4th Street to the south. The district contains 26 full blocks and 16 partial blocks of residential, commercial, and institutional buildings. It is directly south of, and contiguous to, Houston Height Historic District East.



Contributing buildings in Houston Heights Historic District South

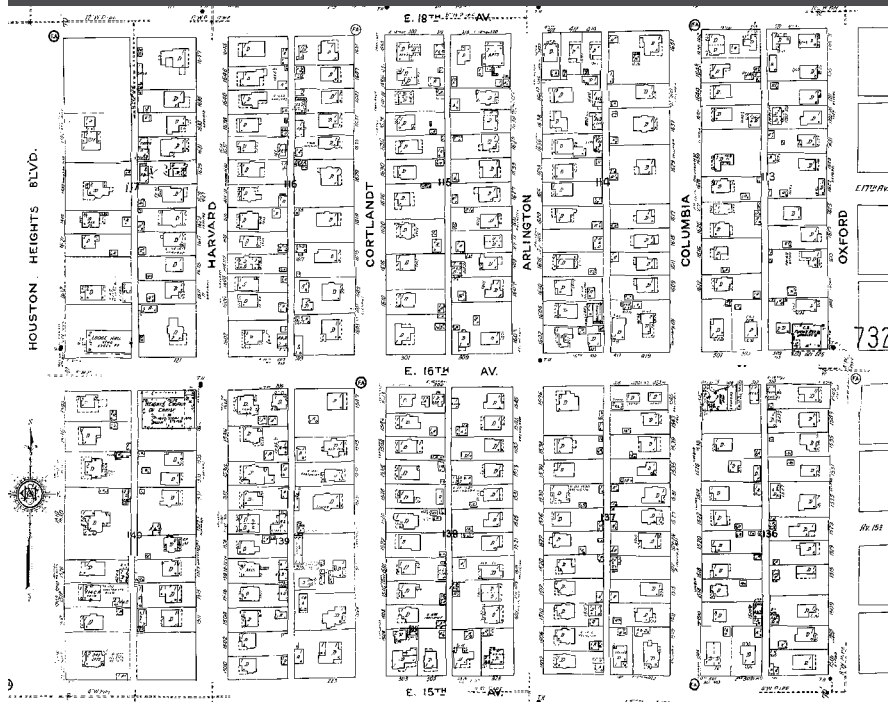
Original Character and Changes Over Time

The typical residential block contains 24 residential lots, each 50 feet wide by 132 feet deep. Corner lots and lots allocated for churches, schools, or important houses on or near Heights Boulevard, were often larger in size. The residential lots were oriented so that most buildings face east or west, which helped counter Houston's hot humid summers and subtropical climate. Exceptions to this grid pattern were the areas west of Yale and north of 16th Street, which had a north-south orientation. Retail was mainly located on 19th Street west of Heights Boulevard, but also developed along 11th and 20th Streets.



The town plan also included industrial and commercial areas, to create a complete city where people could live, work, and shop. (Those areas have undergone significant changes and, therefore, are not included in any of the Houston Heights Historic Districts.) Many changes in Houston Heights have also taken place along Yale Street, East and West 11th Street, East 19th Street and East 20th Street, and the frontage road of Interstate 10 (just south of 4th Street). In those areas, many historic buildings have been demolished to make way for commercial development. Historic buildings have been demolished west of Ashland Street, as well. The neighborhoods east of Oxford Street were not part of the original Houston Heights plats; the block sizes and shapes are varied, and the lots are oriented north and south. The original Heights commercial district was located north of West 16th Street and west of Yale Street, and the lots there are configured differently.

SANBORN MAP FROM 1925 AND UPDATED 1950



Sanborn maps illustrate the relative consistency in development patterns that existed in Houston Heights. Houses were placed in the front half of their lots, with relatively similar front setbacks. Secondary structures were placed along alleys. Larger buildings tended to be on larger lots, often on corners.



ARCHITECTURAL STYLES IN THE DISTRICTS

The Houston Heights Historic Districts contain both one- and two-story houses in a variety of styles. The houses in the districts were mostly built with wood siding, on pier-and-beam foundations, and featured a prominent front porch. The architectural styles found in the districts reflect the changing tastes and trends around the turn of the 20th century, as the exuberant Queen Anne style gave way to the more subdued Craftsman bungalow.



The most common architectural styles in the Houston Heights Historic Districts are Craftsman, Queen Anne, Folk National, and Folk Victorian.

Craftsman

One-story Craftsman bungalows were very popular in Houston between 1905-1925. Characteristic Craftsman details include prominent front porches, low-pitched roofs, wide bracketed eaves, and groups (or "ribbons") of windows. Roofs may be gabled or hipped.



Craftsman bungalows in the Heights



Queen Anne

The Queen Anne style was popular during the Victorian era, particularly at the end of the 19th century. These houses typically have a front-facing gable and an asymmetrical facade. They feature tall, narrow, two-over-two paned windows; large, sometimes wraparound porches; and decorative siding and ornamentation. Some Queen Anne homes are decorated with spindlework trim (also known as “gingerbread”). In this neighborhood, they tend to instead have more classical porch columns and railings.



Queen Anne houses in the Heights



Transitional Architecture

During the early 20th century, builders often combined the Queen Anne style, which was beginning to go out of fashion, with the newly popular Craftsman style. This was not uncommon, and the practice continued through the 20th century. As a result, it is not unusual to see buildings that historically combined details from different architectural styles.



An example of transitional architecture



Folk Victorian



Folk Victorian



Folk National

Folk National and Folk Victorian

Sometimes described as cottages, these relatively small, modest houses are common in the Houston Heights Historic Districts. Many of the examples in this neighborhood have a front gabled roof or hipped roof with an inset porch. Full-width porches are also common.

Folk National houses were constructed from the mid-1850s through the 1920s. As a result, they may include or combine architectural details typical of other styles that were popular at the time, such as Craftsman-style bracketed eaves or Queen Anne-style turned porch supports.

When these simple houses are ornamented with spindlework and patterned siding, that architectural style is called Folk Victorian. Some Folk Victorian houses in Houston Heights are two stories tall, with two-tier front porches.

Pattern-Book Houses

Some houses in Houston Heights were built from designs published in pattern books. George Barber, an architect from Knoxville, Tennessee, was one of the most famous pattern-book publishers in the United States. Several dozen homes in Houston Heights were built from Barber's designs or adapted by local builders from his patterns. Those still standing include the Mansfield House (1802 Harvard) and the Milroy House and carriage house (1102 Heights Boulevard).



Mansfield House (Pattern-Book)



Milroy House (Pattern-Book)

Commercial and Institutional Buildings

The Houston Heights Historic Districts contain a small number of historic commercial buildings, as well as churches, schools, a fire station, the former Masonic Lodge, and the Heights Library. Most of these buildings are constructed with brick or stone masonry. They vary widely in style, design, and construction.



Heights Public Library

SIGNIFICANT BUILDINGS AND SITES

Many properties within Houston Heights are individually listed on the National Register of Historic Places (NR). Some of those are also Recorded Texas Historic Landmarks (RTHL), City Landmarks (CL), or City Protected Landmarks (CPL). Below is a small sample of individually significant institutional and religious buildings, residences, and sites located within the Houston Heights Historic Districts. West

Burnett House (NR, CL), located at 219 W. 11th Street, is a well-preserved example of the ornate, Queen Anne cottages built in the Heights. It remains in the family of the original owner, George Burnett, who built it around 1904.

Jones House (NR), located at 1117 Allston Street, was built in 1905. It is an excellent example of one of the most common house types in the district: a bungalow with a hipped roof.

Lula J. Doughty House (NR, CL), located at 1233 Yale Street, is an elaborate, one-story Queen Anne home built in 1909.

Miller House (NR), located at 1245 Yale Street, was built in 1913 in the Classical Revival style. Its two-story columns support a front gable roof. On the second floor, the original porch has been enclosed between the columns to create an additional room.

Wilkins House (NR), located at 1541 Ashland Street, was built in 1894. It was designed by architect Silas D. Wilkins in the Colonial Revival style.

East Heights Christian Church (original) (NR), 1703 Heights Boulevard, was built in 1927. Architect C. N. Nelson designed it in the Classical Revival style. Today, it is used by Opera in the Heights. The congregation now meets at 1745 Heights Boulevard, built in 1965 in a Neo-Gothic style.

Heights Church of Christ (RTHL, CPL), 1548 Heights Boulevard (aka 120 E. 16th Street), was designed by architect Alfred C. Finn in the Neoclassical style and built in 1924.

Heights Methodist Episcopal Church, was renamed Grace United Methodist Church in the 1950s. The church originally met in a red brick building that faced Yale at 13th Street. The congregation built a Craftsman style church hall at 1240 Yale (aka 116 West 13th Street), built in 1926. The original sanctuary was demolished in 1970. A new sanctuary was built in 1971 directly in front of the original one, at 1245 Heights Boulevard. Iron rings for hitching horses are still present in the curb in front of the church hall. They probably were installed when the 1912 church was built.

Houston Heights City Hall and Fire Station (NR, CL 2001, CPL 2005), located at 107 West 12th Street, was designed by architect Alonzo C. Pigg. It was built in the Jacobean Revival style, which combined Gothic and Classical elements. The two-story red brick building was built in 1914. It also served as the fire station and jail. After Houston Heights was annexed in 1918, the City of Houston used it as Fire Station No. 14.

Houston Heights Woman's Club Building (NR, CPL), 1846 Harvard Street. The Woman's Club combined several earlier ladies' clubs that focused on arts and crafts, music, and literary pursuits. Daniel D. Cooley, who managed the Omaha and South Texas Land Company, owned many lots in Houston Heights. He often gave his wife land for her birthday or their anniversary. She donated one of her lots to the Woman's Club for its clubhouse. The members raised \$1,500 to construct the building in 1912.

Houston Public Library, Heights Branch (NR, CPL), was the first branch library constructed in the City of Houston. It was designed by J. M. Glover and built in 1925, just one year after the main library in downtown Houston was constructed. The Heights Branch Library was built in the Italian Renaissance Revival style. This library's importance was recognized in 2005 when it was one of the first Protected Landmarks designated by the City of Houston.

Immanuel Evangelical Lutheran Church (original) (NR), is located at 1448 Cortlandt Street (aka 306 E. 15th Street). It was built in 1932 in the Gothic Revival style. The church's gymnasium/parish hall, also at 1448 Cortlandt Street, was built in 1949 with a barrel-vaulted roof. The parish built a new church in 1961 at 1447 Arlington Street. Although this building was threatened with demolition, community support encouraged the congregation to save and renovate it.

Masonic Lodge Buildings, both of which housed Reagan Lodge No. 1037. The first lodge was built in 1918 at 1100 Harvard Street. It and was an elaborate Classical Revival style building (now converted to condominiums). In 1948, the lodge built a new hall at 1606 Heights Boulevard in the Neoclassical style.

Second Church of Christ, Scientist, 1402 Harvard, is a Craftsman-style building constructed in 1922. It is now a residence. When it was restored in 1997, a wing on the north side of the church was detached and moved to 1416 Harvard and was converted to a single-family home.

South Donovan Park, located on Heights Boulevard at 7th Street, was named for James G. Donovan, the last city attorney of Houston Heights. The park is owned by the Houston Heights Association, not the City of Houston. Donovan drafted the ordinance in 1912 prohibiting the sale of alcohol within the city.

Former All Saints Catholic Church Rectory (NR), built in 1912, was sold to a private owner and moved from its original location at 1002 Harvard Street in 1927. The original 1909 church building was demolished that year to make way for a larger church. Several other buildings are located on the church campus at 201 East 10th Street, which is just outside the boundaries of this district. These include a school constructed in 1913 for children of parishioners and a newer school building. The church's administration building and grotto are also historic.

Harvard Elementary School, located at the corner of 8th and Harvard. The original one-room school was constructed in 1898. It was expanded, and then replaced in 1911 by a two-story brick schoolhouse. The current school was built in 1923 and expanded in 1979.

Reorganized Church of Jesus Christ of Latter Day Saints Church was located at 945 Oxford Street. It was built in 1930. Although the sanctuary was demolished, the educational hall remains and has been turned into a residence.

Southwestern Bell Telephone Company Building (NR) is located at 743 Harvard Street. It was built in 1926–1927 in the Renaissance Revival style. This building was designed to complement the Harvard School on the opposite corner.

Heights Boulevard Esplanade (NR). When Houston Heights was developed, the Boulevard was the first street constructed. A boulevard is a strip of land in the middle of a street, also called a median or an esplanade. Heights Boulevard has a wide landscaped esplanade between the northbound and southbound lanes of the street. It was patterned after Commonwealth Avenue in Boston, Massachusetts. Today, the esplanade contains a walking path, gazebos, benches, street lamps, and monuments.

SECTION 4:

EXTERIOR ALTERATIONS TO

CONTRIBUTING STRUCTURES

The City of Houston has established historic districts as a way to preserve the character of neighborhoods which possess cultural, historical, and architectural significance. Good stewardship involves the responsible use and management of historic properties, protecting them for future generations. This is best practiced by maintaining the features that define the character of individual historic buildings, structures, sites, and objects of historic significance. When individual historic resources are appropriately maintained, the historic district — the collection of those resources — will be preserved as well. By taking the time to learn about character-defining features and how to treat them sensitively, we can serve as good stewards for properties in historic districts, while they are in our care.

This design guidelines document, as a whole, applies to all structures in locally designated historic districts. For ease of use, we have divided the document into sections based on the type of work being considered and the type of historic resource or property that the proposed project would affect. **This section (Section 4) focuses exclusively on exterior alterations for contributing structures.**

For additions to contributing structures, see Section 5. For exterior alterations or changes to noncontributing structures, see Section 6. For new (infill) construction, see Section 7. For relocation or demolition of any structure, contributing or noncontributing, see Section 8.

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APPLYING THE DESIGN GUIDELINES

The design guidelines in this section focus on preserving the character-defining features of historic buildings. The section is organized by *feature* — that is, by the different elements of a building. We have tried to organize these elements from general (such as building materials) to specific (such as windows or doors). You will probably need to review both general and specific guidelines for any project being considered.

Following the heading for each feature, we have provided guidelines for the preferred sequence of action: first, preserve and maintain; repair when necessary; and replace or reconstruct only as a last resort.

Most changes to contributing structures within a historic district require a Certificate of Appropriateness. Some of these can be approved administratively by the Planning Director, while others must be reviewed by the HAHC. Some changes do not require a Certificate of Appropriateness at all. Please review the following information to determine what criteria apply to your project, as established in the historic preservation ordinance.

The following types of work **do not require a Certificate of Appropriateness**.

- Ordinary maintenance and repair
- Re-roofing with in-kind materials with no change to the structure, shape, or pitch of the roof
- An alteration that is obscured from view from the street by the original structure and not merely obscured by fencing, landscaping, non-historic additions, or other impermanent obstructions
- Gutters, downspouts, storm windows and doors, window screens, screen doors, temporary emergency weatherization features such as plywood coverings over windows, porch ceiling fans, light fixtures, HVAC units, landscaping
- Fences
- Removal of burglar bars, satellite dishes, antennae, solar panels, free-standing signs, and accessibility ramps or lifts
- Installation of solar panels, antennae, satellite dishes, or other roof equipment installed on the rear half of the roof
- Installation of free-standing signs
- Painting non-masonry surfaces, and repainting previously painted masonry surfaces
- Reconstruction of a portion of a contributing structure that was completely or partially destroyed by a fire, natural disaster, or other damage not intentionally caused by the owner of the structure, only if the reconstruction is built within the same footprint and has the same exterior features as the damaged or destroyed contributing structure

The following types of work **require a Certificate of Appropriateness**, which may be **approved administratively**:

1. Removal of a window or door element that was not original to the contributing structure and replacement with a window or door element that:
 - a. Is appropriate to the historic significance of the structure; and
 - b. Does not change the size shape or location of any opening, including the trim, molding or other features associated with the opening, from which the window or door elements are to be removed
2. Removal of:
 - a. Exterior wall cladding that was not an original feature or characteristic of the structure and replacement with appropriate cladding
 - b. Non-historic additions, including attached garages or carports
 - c. Non-historic decorative elements, such as shutters or brackets
 - d. Non-historic low-profile skylights, canopies, awnings, or signs attached to the building
3. Replacement of historic materials that are damaged beyond repair with materials of the same size, shape, material, and pattern
4. Installation of:
 - a. Burglar bars
 - b. Accessibility ramps or lifts
 - c. Low-profile skylights, shutters, solar panels, antennae, satellite dishes, or other roof equipment installed on the front half of the roof
 - d. Awnings and canopies

5. Construction of:
 - a. Free-standing garages, including garage apartments, free-standing carports, and other secondary structures, that have a footprint of 600 square feet or less, located at the rear of the lot
 - b. A rear porch that is not taller than the existing structure and that does not extend beyond the existing side walls of the structure
6. Installation of any details including porch elements or detailing that have been partially lost or removed but whose existence has been substantiated by the remaining elements still in existence or historical documentation such as architectural plans or historic photographs
7. Installation of signs attached to the exterior of the building that:
 - a. Do not compromise historic exterior features on the structure;
 - b. Are 25 square feet or less in total area; and
 - c. Are installed without damage to significant historic material

A Certificate of Appropriateness may also be approved administratively for the repair or reconstruction of those internal structural elements that are essential to support a building's envelope to which they are attached (for example, interior shiplap) if the applicant demonstrates to the satisfaction of the director that the structural repair or reconstruction can be accomplished without harm to the exterior features of the building or structure visible from the right-of-way. In support of such an application, the applicant shall provide a written statement from a structural engineer, licensed by the State of Texas, that the proposed repair or reconstruction can be accomplished without harm to the exterior features of the building or structure visible from the right-of-way.

All other activities require a Certificate of Appropriateness and must meet the criteria for exterior alterations as established in the Historic Preservation Ordinance (Sec. 33-241):

1. The proposed activity must retain and preserve the historical character of the property;
2. The proposed activity must contribute to the continued availability of the property for a contemporary use;
3. The proposed activity must recognize the building, structure, object or site as a product of its own time and avoid alterations that seek to create an earlier or later appearance;
4. The proposed activity must preserve the distinguishing qualities or character of the building, structure, object or site and its environment;
5. The proposed activity must maintain or replicate distinctive stylistic exterior features or examples of skilled craftsmanship that characterize the building, structure, object or site;
6. New materials to be used for any exterior feature excluding what is visible from public alleys must be visually compatible with, but not necessarily the same as, the materials being replaced in form, design, texture, dimension and scale;
7. The proposed replacement of exterior features, if any, should be based on accurate duplication of features, substantiated by available historical, physical or pictorial evidence, where that evidence is available, rather than on conjectural designs or the availability of different architectural elements from other structures;
8. Proposed additions or alterations must be done in a manner that, if removed in the future, would leave unimpaired the essential form and integrity of the building, structure, object or site;
9. The proposed design for any exterior alteration or addition must not destroy significant historical, architectural, archaeological or cultural material, including but not limited to siding, windows, doors, and porch elements;
10. The proposed alteration or addition must be compatible with the massing, size, scale, material and character of the property and the context area; and
11. The distance from the property line to the front and side walls, porches, and exterior features of any proposed addition or alteration must be compatible with the distance to the property line of similar elements of existing contributing structures in the context area.

These design guidelines were developed based on the criteria on the previous page; for instance, Criteria 1, 4, and 5 are applicable to most of the guidelines that follow. In the interest of brevity, we have not identified all criteria that apply to each guideline, but in some cases, where we felt it would be particularly helpful, we have noted the applicable criterion.

Please note that the design guidelines in this document are numbered for easy reference and to facilitate discussion of projects between property owners, design professionals, staff, and members of the Houston Archeological and Historical Commission. This numbering system is based on the section numbers in this document and does not correspond or relate to the numbered criteria for evaluating Certificates of Appropriateness in the City of Houston historic preservation ordinance.

Reminder: Character-Defining Features

As discussed in Section 2, *character-defining features* are visible, physical parts of a building. They include the overall shape of the building, the materials with which it was built, evidence of craftsmanship in design and construction, decorative details, and elements of the site. When Criteria 1 and 4 refer to “historical character” and “distinguishing qualities or character,” they mean *character-defining features*. The most important of these features are often, but not always, located on the front of the building or structure and on other walls that are highly visible from the street.

Reminder: Minimizing the Cumulative Effects of Alterations

A series of multiple changes to a building can have a negative impact on integrity and, as a result, contributing status. Therefore, all proposed changes must be considered as part of a whole. A project that might be found appropriate, if the building has not already been altered, could be considered inappropriate as the latest in a series of changes, each of which chip away at character-defining features and the overall integrity of a building.

The entire planned project should be presented in the Certificate of Appropriateness application. Applicants who hold back “future phases” of a project in order to gain approval for initial work may find that subsequent proposals will not be approved, if the cumulative effect of all of the changes is too great and, collectively, diminishes the integrity of the building.



Building forms are visible where the wall plane is articulated.

GENERAL GUIDELINES FOR EXTERIOR ALTERATIONS

These guidelines — mass, form, and scale and historic building materials — are general to the entire building, regardless of its architectural style or original function. Guidelines for more specific building components, such as windows, doors, and siding, appear later in this section.

Mass, Form, and Scale

A building's size and shape have as much effect on its overall appearance as do stylistic details and decorative accents. In architectural terms, *size* and *shape* are more precisely described by the terms *mass*, *form*, and *scale*. These three characteristics are important by themselves, but together they determine a building's visual impact. They are among the most important character-defining features of a historic building. (See Criteria 8 and 10 on page 4-6.) For more information about mass, form, and scale, see Section 2.

4.1 Preserve the original massing, form, and scale of a historic structure.

The best way to preserve the original form and massing is to retain the original corners of the building, wherever those occur; the shape of the roof; and any porches from the period of significance. The original scale can be preserved by maintaining historic heights, widths, and proportions of building elements and architectural details (including doors and windows).

4.2 Preserve the character of historic walls.

A building's walls, which enclose its volume, are also key to preserving form, massing, and scale. In architecture terms, walls may be a single plane (that is, a flat continuous surface) or they may be *articulated*, with changes in the wall plane as areas are set in or project out. In either case, walls enclose the forms that make up the building, and so preserving those shapes also preserves massing and scale.



Preserve the original massing, form, and scale of a historic building. This includes the main building volume, any wall offsets and porches, the roof, the foundation, windows, doors, and materials.

Historic Additions

The City of Houston's historic preservation program does not seek to turn historic districts into museums. Buildings evolve over time, and an addition that was made during the period of significance (such as a side porch or a bedroom wing) may be worthy of preservation. More recent additions, particularly if not sensitively designed, may detract from the building's historic character.

4.3 Preserve an addition that has achieved historic significance.

Determine whether an addition was built during the period of significance. Construction dates on tax appraisal records are often inaccurate, but the dates shown on the inventory of properties, which was created during the designation of the historic district, should be correct. If a precise year of construction is not known, this will be indicated in the inventory with the use of "ca."; this is the abbreviation for circa, which means approximately. If the addition was building within the period of significance, determine whether it is compatible with the original building and whether the addition retains integrity. If all of these conditions are true, the addition should be considered to have achieved significance in its own right. (See Section 2 for more information about these concepts.)



A side porch or a bedroom wing addition may have taken on historic significance and, thus, merit preservation.



A house with original building materials

NOTE:

For more information about appropriate maintenance methods, please see the National Park Service's Preservation Brief No. 47: *Maintaining the Exterior of Small and Medium Size Historic Buildings*.

Historic Building Materials

These design guidelines apply to all materials that are original to the building, including wood, stone, brick, metal, stucco, plaster, and concrete. Historic building materials should be preserved in place, as much as possible, and repaired when necessary. If the material is damaged beyond repair, only then should you consider replacing it. Only replace material that is damaged, and use replacement material that matches the original.

If historic materials have been covered, consider removing the covering; do this carefully, so that the underlying original building material is not damaged, and repair the original material as needed, once it is exposed.

4.4 Keep historic building materials clean.

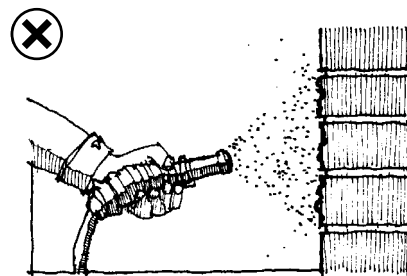
- If building materials become dirty or mildewed, use gentle cleaning products and methods, rather than harsh chemicals or abrasive treatments.
- A low-pressure water wash is preferred; avoid high-pressure or abrasive methods, which can damage historic building material.
- Mild chemicals should be tested in an inconspicuous location.

4.5 Preserve historic building materials.

- Do not remove original material that is in good condition.
- Provide proper drainage away from historic materials to minimize damage to them. For example, provide storm drains, flashing, coping, gutters, etc.
- Do not cover or obscure historic building materials.
- Consider removing later covering materials that are inappropriate.



Inappropriate siding being removed from a historic brick Italianate building



Harsh cleaning methods, such as sandblasting, can damage historic materials, changing their appearance. Such procedures are inappropriate.



Before: A historic house with inappropriate synthetic siding



After: The same house, after the historic siding was uncovered

4.6 Repair historic building materials

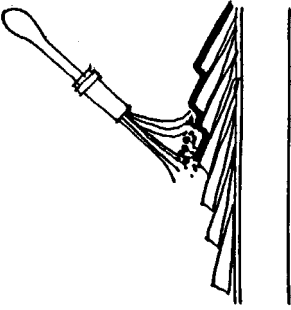
- Regularly inspect materials, so that damage can be caught and repaired early.
- Repair deteriorated historic building materials by patching, consolidating, or otherwise reinforcing the material.
- Refer to the National Park Service's Preservation Briefs for technical information about the causes of damage to materials and suggestions for appropriately repairing historic materials. (See page 9-1 in Section 9 for link.)

4.7 Replace historic materials in kind.

- Remove and replace only the material which is deteriorated or damaged beyond reasonable repair. For example, if a few pieces of siding are damaged beyond repair, then replace only those boards, not the entire wall.
- Use replacement material that matches the original in profile/shape, finish, and size.
- Consider relocating historic material from a less visible area to replace damaged building material in a key location.
- An alternative material may be considered for a location that is not critical to the integrity of the property, such as a rear wall. (See "Locating Alterations on a Contributing Structure" on page 5-19 for more information.)



Repair deteriorated historic building materials by patching, consolidating, or otherwise reinforcing the material.



Maintain protective coatings to retard deterioration and ultraviolet damage.

Wood

Early woodwork includes siding, wall corner boards, trim around window and door openings, foundation skirting, and soffits. When properly maintained, original wood building elements can last for many years.

4.8 Protect wood surfaces from deterioration.

Paint is used to protect wood surfaces, but because it weathers over time, paint must be reapplied; the National Park Service recommends re-painting every 5–8 years, after properly preparing the painted surface. (For more information about technical information available from the National Park Service, see page 9-1 in Section 9.)

- Maintain a coat of paint on wood surfaces; repaint only as needed to prevent deterioration.
- Do not use paints or sealants that are described as being water-repellent or water-proof; these can trap moisture within the wood and cause damage.

4.9 Consider using an epoxy wood consolidant to repair small areas of rot or damage.

No matter how well wood building materials are maintained, sometimes exposure to moisture results in small areas of rot or other damage. These areas can be easily repaired using an epoxy wood consolidant. Unlike wood fillers, epoxy can be shaped, carved, sanded, and painted just like wood. These consolidants are available as liquids or putties, and are also formulated to be flexible, rather than cracking as wood shrinks or swells with changes in humidity.

- Identify the source of the moisture or damage and take steps to prevent further damage.
- Either remove damaged wood and replace it with a putty consolidant, or leave the damaged wood in place and consolidate it with the liquid version.
- When the repair is complete and the wood has been appropriately shaped and sanded, paint it to protect the rest of the original wood, as well as the repair.
- Regularly inspect for and address any ongoing problems.

Historic Masonry

Masonry is a type of construction that uses individual building units, such as bricks or stones, and binds them together with a *mortar*, a stiff paste that hardens as it dries. Mortar is usually made by mixing sand, water, and a binder; historically, lime was used as a binder, but Portland cement began to be manufactured in the United States in 1875, and it became widely used by the early 1900s. The spaces between masonry units, which are filled with mortar, are called *mortar joints*. These joints can be *tooled* (shaped with a tool) to give a variety of appearances and to channel water away from the surface of the masonry wall.

Brick is probably the most common masonry material used in Houston's historic districts. Natural stone, cast stone, structural clay tiles, and various types of concrete tiles, blocks, and are also found in historic buildings here. Decorative tiles, which are set in mortar, and stucco, a plaster coating often used over a masonry structure, are also common.

Masonry construction is designed to allow moisture to move from the inside of a wall or building to the outside, through evaporation or weep holes. If moisture is a problem, address the source of the leak or infiltration directly; avoid coatings or sealers which can trap moisture inside a building or masonry wall and cause damage and deterioration.

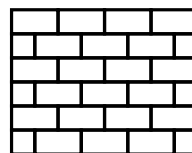
4.10 Preserve original masonry materials.

- Preserve significant masonry features, including cornices, pediments, steps, and foundations.
- Avoid dismantling and rebuilding a masonry wall (or a portion of it) if the wall can be repaired or repointed instead. Consult a qualified mason.
- Do not paint previously unpainted masonry without first obtaining a Certificate of Appropriateness.
- Clean masonry materials using gentle products designed for that specific material or type of stone. Graffiti may be removed with a poultice.
- Do not use high-pressure methods, including power washers, sandblasting, or shooting with abrasive material of any kind; do not scrub with a wire brush. Abrasion from any of these sources can damage the face of masonry units (particularly bricks) and strip mortar from joints.

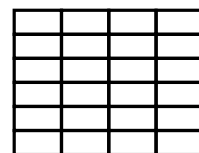


Preserve significant masonry features, including walls, cornices, pediments, steps, and foundations.

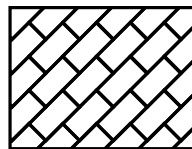
COMMON MASONRY PATTERNS



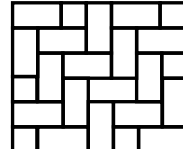
Running Bond



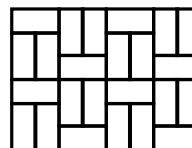
Stacked Bond



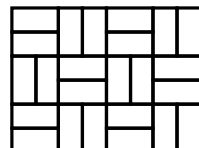
45 Degree Running Bond



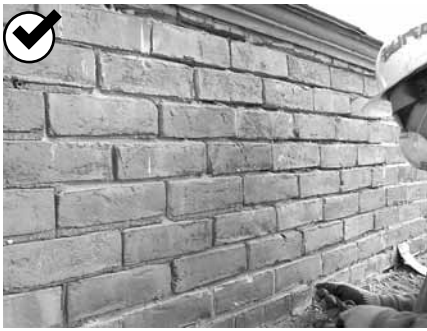
90 Degree Herringbone



Single Basketweave



Double Basketweave

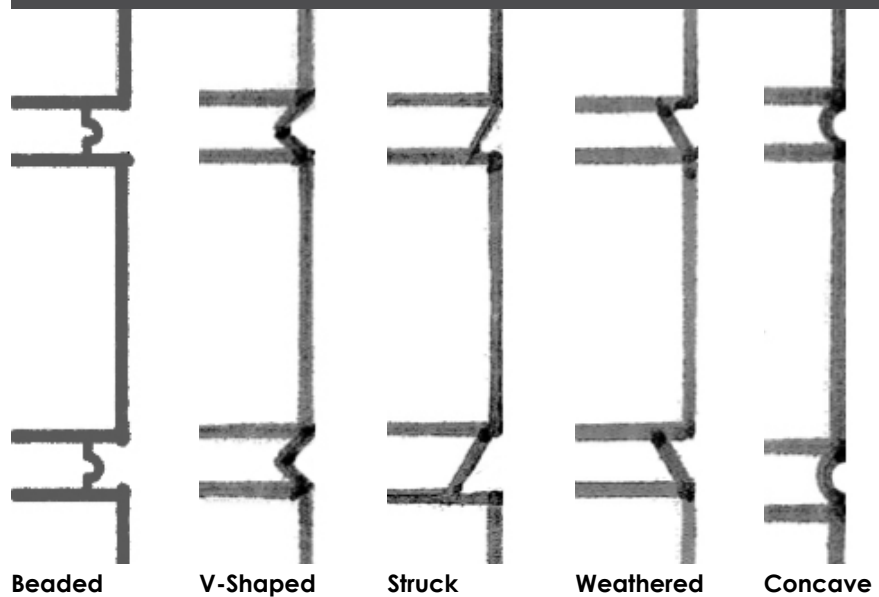


Re-point mortar joints where there is evidence of deterioration.

4.11 Repoint a deteriorated mortar joint.

- Duplicate the original mortar in strength, composition, color, and texture. Mortar color-matching and composition analysis can be provided by a qualified laboratory for a relatively small fee.
- Avoid using mortar with a high Portland cement content if a softer mortar was used originally. Mortar is supposed to be the “sacrificial” element of a masonry wall system; that is, mortar must be softer than the masonry units, so that any cracks that occur will spread through the mortar.
- Match the original mortar joint in depth, width, and profile. A qualified mason can appropriately clean, repoint, and strike mortar joints.

TYPICAL MORTAR JOINTS



4.12 Replace damaged masonry units only as a last resort.

- Match a replacement masonry unit to the rest of the historic masonry in the building. For example, source salvaged or replica bricks.
- If a large masonry feature, such as a cornice or column, is too damaged to repair, replicate it in either the same kind of material or a compatible alternative material. Consult with the Planning staff for technical assistance.

Historic Metals

Historically, metals were used for a variety of applications. Cast iron columns, railings, and skylights; copper or zinc roofs, gutters, and downspouts; wrought iron balcony and stair railings; and other structural and decorative features were common and can still be found on many historic buildings. More recent historic buildings incorporate steel and aluminum components. In some cases, a building component may be constructed from one type of metal and then plated (coated) with a different metal.

Like other materials, metal must be appropriately maintained. Damage can be caused by moisture, weathering, corrosion, impact damage, and failure of the material or its connections. Galvanic corrosion is an electrochemical reaction caused when two different metals, such as aluminum and steel, come into direct contact with one another and an electrolyte.

4.13 Preserve historically significant architectural metals.

- Identify the type of metal used and how it is expected to perform over time; regularly inspect the condition of metal components.
- Maintain protective coatings (including paint) on exposed metals, to prevent corrosion.
- If necessary, identify and consult with building restoration or conservation professionals who have expertise in specific types of metal (such as cast iron or steel windows).

4.14 Repair a metal feature, rather than replace it.

- Some metal building components may appear to be decorative, but may actually be structural. If you are not sure, consult with a qualified engineer or architect before beginning repair work.
- If the repair involves welding, brazing, or soldering, be sure to use materials appropriate for the specific type of metal being repaired. Consult a qualified welder.
- For patching, splicing, reinforcing, and other cold repairs, use stainless steel parts and fasteners.

4.15 Replace a metal feature in kind only when it is beyond repair.

- Match the replacement to the original feature in design, character, and finish.
- Ensure that the new metal is compatible with the original. Avoid combining metals that would result in galvanic corrosion.
- If a connector fails between two pieces of metal, replace it with another appropriate connector, rather than using caulk or other adhesive to join the pieces of metal together.



Historically, metals were used for a variety of applications, including columns, roofs, balcony railings, and other decorative features.

SPECIFIC GUIDELINES FOR BUILDING ELEMENTS

The individual components of a building and its architectural details are often associated with architectural styles, such as Craftsman, Queen Anne, Tudor Revival, or Ranch. By identifying the features that contribute to an architectural style (or more than one style, in some cases), we can make informed decisions about which features are character-defining and, therefore, should be preserved.

The relative importance of character-defining features also depends on their location. Building elements that are located on or toward the front of the building tend to be more important than those located toward the rear of the building, although that is not always the case. For example, when a building is located on a corner lot, features on the entire side that faces the street, as well as portions of the rear wall that are visible, may be significant. For more information, see "Locating Alterations on a Contributing Structure" in Section 5: Additions to Contributing Buildings.

In addition to character-defining features that represent a style of architecture and are located on a relatively prominent or visible part of the building, any examples of skilled craftsmanship (such as carpentry or masonry) should be preserved. These may include turned columns, brackets, exposed rafter tails, jigsaw ornaments, moldings, trim, and similar architectural details, as well as decorative brickwork and other patterns in masonry walls.

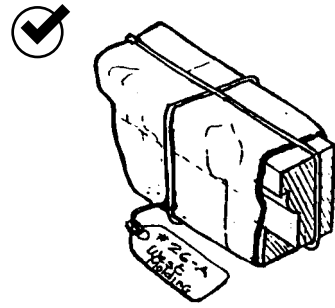
The guidelines below apply to all of the architectural elements that follow. Additional guidelines specific to individual elements are also provided on the following pages. (See Criterion 4 on page 4-6.)

4.16 Preserve significant architectural elements.

- Identify those features which are character-defining, located in a prominent or visible location, and/or examples of skilled craftsmanship.
- Maintain and preserve those features in good repair.
- Use the gentlest means possible to clean; remove rust, paint, caulk, and similar materials; and reapply paint, stain, etc. where appropriate.

4.17 Use care when repairing an architectural element.

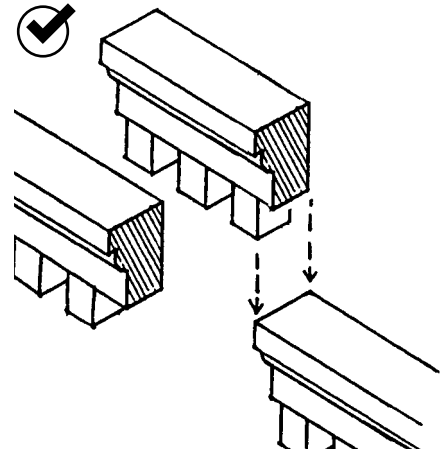
- Patch, piece-in, splice, consolidate, or otherwise address deteriorated elements using recognized preservation methods. (See the National Park Service's Preservation Briefs for technical advice; more information can be found on page 9-1 in Section 9.)
- Minimize damage to historic architectural elements when repairs are necessary.
- Use the gentlest means possible when repairing an architectural feature.
- If an architectural element must be removed for repair, use methods that minimize damage to surrounding materials and that will make the item easy to reinstall.
- Before removing the architectural element, document its location with photographs and sketches so it can be reinstalled correctly.



Document the location of a historic feature that must be removed and repaired so it may be repositioned accurately.

4.18 If repair is impossible, replicate an architectural element accurately.

- When an architectural element is too deteriorated to repair, it may be replaced with an accurate replica of that element or an identical one. (See Criterion 5 on page 4-6.)
- If exact replication is not possible, due to the lack of a source element, use a design that is substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history. (See Criterion 7 on page 4-6.)
- Use the same kind of material as the original detail, when feasible. A substitute material may be acceptable if the size, shape, texture, and finish conveys the visual appearance of the original. Alternative materials are usually more acceptable in locations that are less visible or where they are unlikely to receive direct physical contact, such as a cornice at the top of a wall. (See Criterion 6 on page 4-6.)
- Avoid adding architectural details, such as decorative millwork or other ornaments, that were not part of the original structure; doing so can create a false sense of history. (See Criterion 3 on page 4-6.)



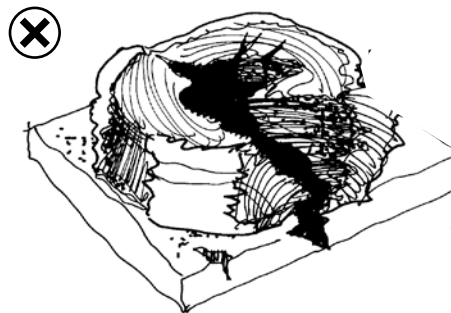
Patch, piece-in, splice, consolidate or otherwise upgrade deteriorated features using recognized preservation methods.



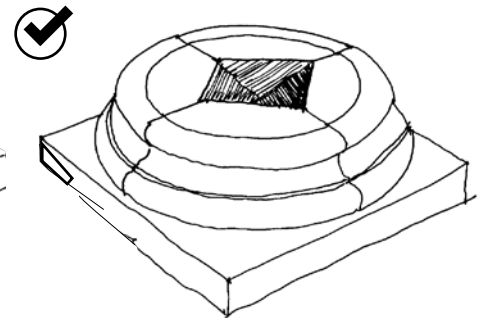
Replace an architectural detail accurately.



Distinctive stylistic features and other examples of skilled craftsmanship are character-defining features of a historic building and should be preserved. Examples above include decorative glazing, shingles, dormers, brackets, and parapets.



Deteriorated column base beyond repair.



Reconstructed column base.

Building Foundations

Every building sits on a *foundation*, which transfers the weight of the building to the ground. Historically, many 19th century buildings (regardless of size) were constructed on pier-and-beam foundations. Piers were usually built using bricks or stone blocks, laid together with mortar to create a load-bearing column. Later piers were built using concrete blocks or poured concrete and covered in a brick or stone veneer. (When wooden posts were used instead of masonry, that is called a *post-and-beam* foundation.)

To construct a pier-and-beam foundation, piers were placed at the corners of the building, then equally spaced around the perimeter and across the interior of the foundation. Heavy beams were laid across the piers, with floor joists resting on the beams, and the floor atop the joists. The house was then built on that platform. Pier-and-beam foundations have many benefits, including good ventilation and drainage, easy access to plumbing and other utilities within the crawlspace under the building, and the ability to move with Houston's heavy clay soils as they swell and shrink.

The design of a building's foundation, including the materials used, height of the finished floor, and screening details (where present), are character-defining features.

To keep animals out of the crawlspace area, it was and is common for homeowners to install *skirting* or screening between foundation piers, particularly beneath the porch. Historically, this consisted of framed lattice panels, sawn wood balusters, or horizontal wood siding. Because these materials are in contact with the ground, maintenance is essential, and they may need to be repaired or replaced at regular intervals.

See more information about maintaining, repairing, and replacing historic building materials starting on page 4-10.

4.19 Preserve and maintain original foundations.

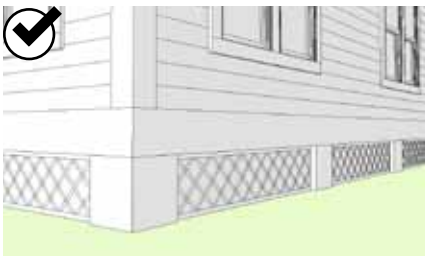
- Maintain the historic height of the finished floor above natural grade, if possible. The HAHC may allow structures to be raised to maintain an appropriate height above the soil, if there is a demonstrated need.
- Maintain original pier materials and screening (if present).
- Keep screening materials painted and secured to the piers.

4.20 Repair, rather than replace, foundation components that are damaged or deteriorated.

- Periodically inspect and repair any damage to wooden screening material.
- Re-point any eroded mortar joints, to prevent moisture infiltration and damage.
- Have piers adjusted or shimmed, if needed, to keep the house level. Consult a qualified foundation professional for more information about this process.



Maintain original materials, including piers and screening.



Screening panels may be installed between foundation piers. Screening panels should be framed around the lattice pieces.



Example of inappropriate unframed lattice

4.21 When a foundation element must be replaced, match the original design and installation.

- Replace a brick pier with brick, or with concrete faced with a brick veneer. Do not use plain (painted or unpainted) concrete blocks.
- Match the original size and proportions of a pier.
- Replicate the spacing between piers in the foundation system.
- Replicate existing screening panels in size, design, and material(s).

4.22 New screening panels may be installed between piers, even if none are present.

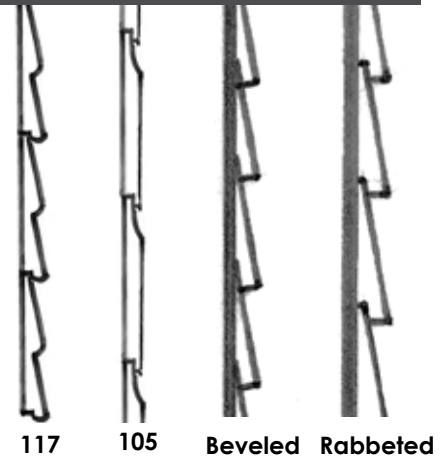
- Choose a screening design that is consistent with the architectural style of the house. Diagonal or square lattice is a good choice for most houses.
- Create panels by setting wood lattice, siding, or balusters into a frame. Do not use unframed materials. Do not use paneling that gives the appearance of stone or brick, or fill the space between piers with concrete blocks or other masonry.
- If using lattice, choose a pressure-treated wood product rather than plastic "garden" lattice, which has very large holes that are likely to admit animals into the crawlspace. If you build your own lattice, you may wish to use wooden slats which measure 1.5" wide and 0.25" thick and are arranged with a 1" x 1" space between, for a historically authentic appearance that will keep out animals.
- If using square (vertical-horizontal) lattice, the vertical pieces should be toward the outside.
- Inset the screening panels from the face of the foundation piers. Do not lean or attach panels against the outside of the house or piers, or cover the lower portion of a wall.
- Secure screening panels in a way that does not damage historic materials.

Wood Siding

Wood siding is often identified by its *profile*, or the shape of the cut end of a board. Some particularly distinctive shapes are beveled, drop, and shiplap siding. The 117 and 105 profiles are particularly common designs in many of Houston's historic districts. The size of the *reveal* (the portion of the siding board that is visible) and the finish of the siding, whether smooth or textured, also contribute to the overall visual impact of wood siding.

In modern construction, wood siding usually covers a framed structural system. Shiplap siding, used in some early types of construction methods, may also serve as part of the structure of a building. As a result, such siding must not be removed unless you have taken precautions to protect the structural integrity of the building. Please consult with the Planning staff if you are unsure whether this applies to your project.

COMMON SIDING PROFILES



4.23 Preserve wood siding.

- Keep wood siding painted, but avoid repainting for cosmetic reasons only. See the National Park Service's Preservation Brief No. 10, *Exterior Paint Problems on Historic Woodwork*, for information about appropriately dealing with painted wood.
- Do not replace or cover undamaged wood siding.

4.24 Repair, rather than replace, damaged wood siding whenever possible

- For small areas of damage, consider using a wood consolidant to preserve the original wood.
- If a patch or Dutchman repair is appropriate, remove the least amount of material needed to properly execute the repair. Use wood as close to the original material as possible (same species, grain pattern, and color) for a less visible result.

4.25 If repair is not possible, replace only the damaged wood siding.

- Do not replace undamaged boards or a larger area than necessary.
- Use hand tools and take care to avoid damaging adjacent boards during removal.
- Replace the damaged boards with siding of the same species, texture, size, and profile.
- Use stainless steel nails to prevent corrosion and staining from rust.



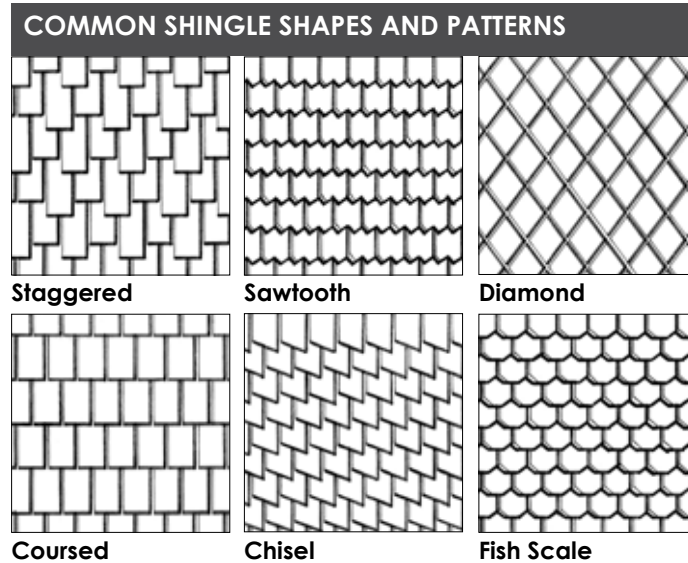
Preserve wood siding.



Preserve and maintain decorative wood shingles in good condition.

Decorative Shingles

Decorative shingles are used to create a textured wall surface. They often are used in front gables, particularly on Queen Anne and Folk Victorian houses. Fish-scale, dog-ear, sawtooth, diamond, square, and rectangle shapes are common, and these may be combined and painted to create patterns and designs.



Decorative shingles are often made of cedar, which is moisture resistant (but not “waterproof”). Shingles should be kept painted, stained, or sealed with an appropriate coating for best protection against weathering. Even so, cedar shingles may crack or deteriorate over time, and broken shingles should be replaced as needed.

4.26 Preserve and maintain decorative wood shingles in good condition.

- Keep shingles painted or stained to provide a protective coating against the weather.
- Regularly inspect shingles for damage and to ensure that they are still nailed securely. Re-attach loose shingles to prevent water intrusion into the wall.

4.27 Replace decorative shingles in kind.

- Replace the least number of shingles necessary.
- Match the original shingles in size, shape, and thickness.
- Choose a durable and sustainable species of wood, such as cedar or Douglas fir.

Porches

Porches are one of the most important character-defining features for houses in Houston's historic districts. Front porches frame and shelter primary entrances, and they often include distinctive decorative details which help to define an architectural style. Front porches often establish a consistent one-story line along a blockface. Some porches *wrap around* from the front to one or both sides of the house.

Separate side porches are present on some historic houses. When visible from the street, side porches contribute to the character of both the property and the historic district, particularly when the house is located on a corner lot and the side porch faces a street.

Porches typically consist of the following parts: a roof, which is supported by posts or columns and finished with a ceiling; a railing between the posts, which includes top and bottom rails, with balusters in between; a floor or deck; and steps from the ground to the porch, which may be flanked on either side by posts or piers and sometimes handrails.

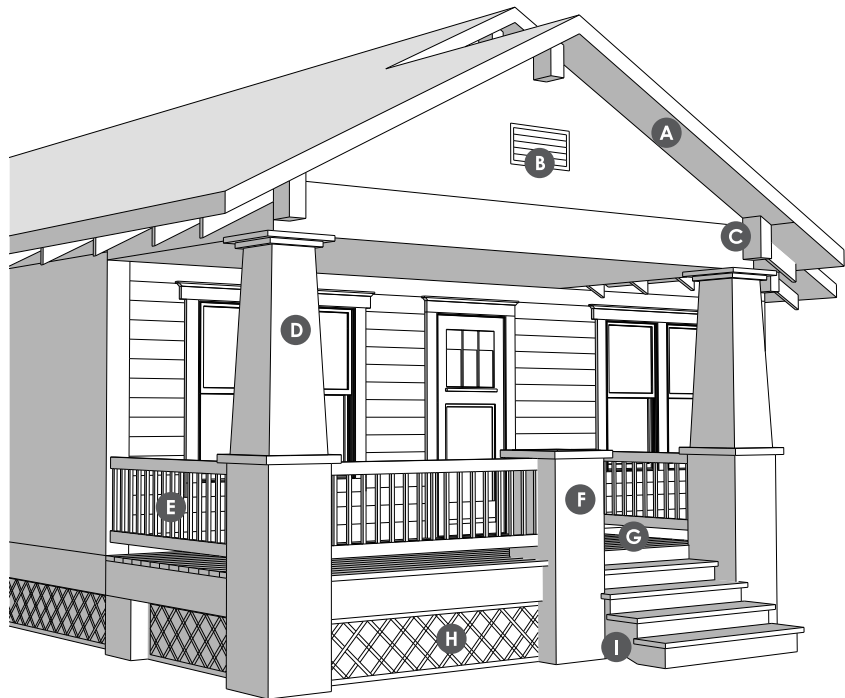


Wrap around porches are important character-defining features for houses in Houston's historic districts.

TYPICAL PORCH FEATURES

KEY:

A	Porch Eave
B	Porch Vent
C	Decorative Roof Beam / Triangular Knee Brace
D	Column
E	Balustrade/Railing
F	Raised Pier
G	Porch Deck
H	Skirting/Screening
I	Stringer





Preserve an original porch, including its form, materials, and details.

REPAIRING PORCH RAILINGS

Avoid removing original materials that are in good condition or that can be repaired in place.



Before: A deteriorated railing.



After: Railing repaired and the post replaced in kind.

Porches are such important visual elements that inappropriate changes can have a negative impact on the entire house. For example, original porch materials may have been replaced with inappropriate designs, porch components or details may be missing, or a porch may have been partially or completely enclosed to create more living space. Most of these alterations are, fortunately, reversible; many off-the-shelf products match historic designs, and custom fabrication is readily available, when necessary. A property owner who wishes to restore a porch should refer to historic photographs of the property and consult with Planning staff, who can provide helpful guidance.

4.28 Preserve an original porch, including its form, materials, and details.

- Keep wooden porch elements painted.
- Maintain the height and pitch of a porch roof.
- Do not enclose a front porch in a way that alters its open character.
- When screening a porch, do not damage or remove existing porch elements, such as posts and railings.
- Maintain the original location of front porch steps.

4.29 Repair, rather than replace, damaged portions of a porch.

- For small areas of damage, consider using a wood consolidant to preserve the original wood.
- If a patch or Dutchman repair is appropriate, remove the least amount of material needed to properly execute the repair. Use wood as close to the original material as possible (same species, grain pattern, and color) for a less visible result.
- Do not replace an entire porch when repair is possible.

4.30 If repair is not possible, replace only those elements or portion of the porch which is not repairable.

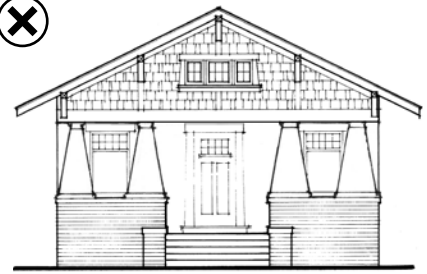
- Replace a historic porch element to match the original.
- Use materials that match the style, in texture, finish, composition, and proportion of the original.
- Match the railing (balustrade) of a historic porch in scale, profile, and character.
- Replace wooden porch steps with the same size material and profile. Substitute materials, such as composites, may be appropriate if the appearance matches the original material.

4.31 Replace porch decking with similar materials.

- When replacing deck boards, use the same size material and profile (such as tongue-and-groove). Substitute materials, such as composites, may be appropriate for porch decking.
- Do not replace undamaged deck boards.
- Do not replace a wooden porch deck with concrete.

4.32 If a porch element or the entire porch is to be reconstructed, base the new design on historical evidence.

- Where an entire original porch is missing, base the replacement design on physical evidence (such as ghosting of post profiles remaining on wood surfaces) or on photographic evidence.
- Size columns and posts appropriately for the porch roof they are supporting and for the bases on which they rest. For example, slender posts will be visually out of balance with large roofs and massive bases.
- Select columns and posts that are appropriate for the architectural style of the house. For example, slender turned wood columns are typical for Queen Anne houses, while thicker square-tapered columns are typical for Craftsman houses.
- Do not use metal columns or railings unless there is clear evidence that they were used historically.
- Use a brick base beneath a wood column only for a Craftsman house and where evidence is available that this previously existed.
- Choose a railing that is in character with the style of the building, and not more elaborate or simple than what existed historically.
- If a one-story porch has its own roof, the height of the porch roof should be lower than the main roof. Porch eave height may be taller on a two-story porch, since the second-story porch floor must be the same height as the second-story floor of the building.



Design a replacement porch feature to relate to the overall scale of the primary structure. In this case the porch columns are out of scale and are inappropriate.



Consider restoring a porch to its original condition. This porch enclosure is inappropriate.



This original porch has been preserved in an appropriate manner.



Replace a historic porch element to match the original.



Preserve the proportions of a historic door and its opening.



This would be an inappropriate replacement door for any contributing building in the districts.

Doors

Many types and styles of front doors can be found on historic Houston buildings. Some are solid wood with decorative panels, while others are wood with glass lites; some have sidelights and transoms. The door is often one of the primary character-defining features of a historic building, and a door's character is based on its design, materials, and location. When a new door is needed, it should be in character with the building, especially when it is the primary entrance.

4.33 Preserve the proportions of a historic door and its opening.

- Preserve a door's character-defining features including its location, size, frame, panels, panes, muntins, glazing, thresholds, and moldings.
- Keep doors appropriately painted or stained to protect the wood from weather.
- Do not alter the original size and shape of a historic door opening that is located in a highly visible location.
- When possible, restore a previously altered door opening in a highly visible location.
- If security is a concern, install long-throw deadbolt locks with reinforced deadbolt and lockset strike plates. Use extra-long (3") screws to attach strikeplates through the doorjamb and into the studs.
- For energy efficiency, apply caulk around the interior door frame and maintain or install weatherstripping. Historic solid and paneled wood doors have good thermal properties.

4.34 Repair, rather than replace, a historic door.

- For information about repairing the window or lites in a door, see information about repairing historic wood windows.
- For small areas of damage, consider using a wood consolidant to preserve the original wood.
- If a patch or Dutchman repair is appropriate, remove the least amount of material needed to properly execute the repair. Use wood as close to the original material as possible (same species, grain pattern, and color) for a less visible result.

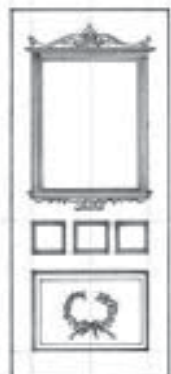
4.35 If a door cannot be repaired, match its replacement to the original.

- If a similar door on the same building is available to be moved from a less prominent location, this option is preferred.
- If an existing replacement door is not available, match the new replacement door to the original door's design. For example, the number, size, and arrangement of panels and lites should be the same.

TYPICAL CRAFTSMAN RESIDENTIAL DOORS



TYPICAL VICTORIAN ERA RESIDENTIAL DOORS



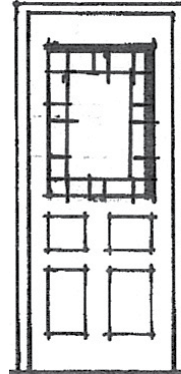
Queen Anne



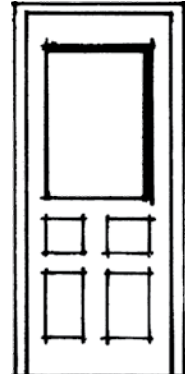
Queen Anne



Folk

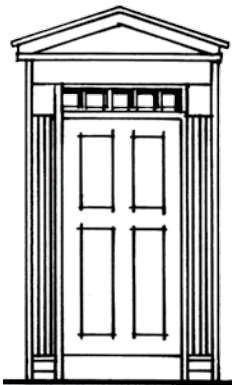


Folk



Folk

TYPICAL COLONIAL REVIVAL RESIDENTIAL DOOR





This door with a transom design is most appropriate on a Victorian era house.



Generally ornate or fake leaded glass is inappropriate on most historic styles. Ornate leaded glass is appropriate on high style Victorian Era buildings.

- Match the material of the original door.
- If the original door design is unknown, use a design that is appropriate to the architectural style.

Altering an existing door opening

A change in the size and shape of an original door opening may be considered if (a) the door is not highly visible from the street, such as on a side wall toward the rear of the building, and (b) the existing door is not a key character-defining feature of the building and, therefore, may be altered without substantially affecting the integrity of the historic building. Do not alter a historic door opening on the front of a building. If a change to a door opening is appropriate:

4.36 Design the new door to be compatible with the historic building.

- Use a design that is simple in character and of its own time, so that the door will be easy to identify as being new.
- More flexibility in door design, including size and detailing, may be considered farther back on the side wall of a building.

4.37 Reuse the original door in another location, if possible, or consider storing it for future use.

- If a door opening is to be altered, consider using the original door to replace another door in a more prominent location that is beyond repair.
- Store a historic door in a location where it will be protected from weather and moisture. If storing a historic door in a garage, elevate it above the floor on blocks covered in plastic, to prevent moisture wicking up from the ground, or place the door across the ceiling rafters.

Installing a door in a new location

In some cases, a new door may be needed in a location that did not have one historically. This may be considered where (a) the new door would not be highly visible from the street and (b) creating the opening would not destroy any key other character-defining features. (See the diagrams which illustrate sensitive and less-sensitive locations for alterations, in Section 2.)

4.38 Design the new door to be compatible with the historic building.

- Use a design that is simple in character and of its own time, so that the door will be easy to identify as being new.
- More flexibility in door design, including size and detailing, may be considered farther back on the side wall of a building.

Accessibility

If accessibility solutions, such as ramps or lifts, are needed, owners of historic properties should comply to the fullest extent possible with the Americans with Disabilities Act (ADA) and Texas Accessibility Design Guidelines (TAS) provisions, while also preserving the integrity of the character-defining features of their buildings and sites. Design accessibility solutions to minimize impacts on a historic structure.

Installation of accessibility ramps and lifts require a Certificate of Appropriateness but can be approved administratively by the Planning Director. The removal of ramps and lifts does not require a Certificate of Appropriateness.

4.39 Adapt historic doorways to make them accessible.

- Instead of widening an existing door opening, install offset or "swing wide" door hinges to increase the usable size of a door opening by two inches.
- Consider replacing door thresholds with beveled alternatives, no higher than $\frac{3}{4}$ ", to allow wheelchairs and scooters to maneuver over them easily.
- If historic door hardware is removed for replacement with accessible alternatives, such as lever handles, store the original hardware in a secure location where it will be protected from weather, so that it may be reinstalled at some point in the future.

4.40 Add ramps or lifts to provide access to at least one door.

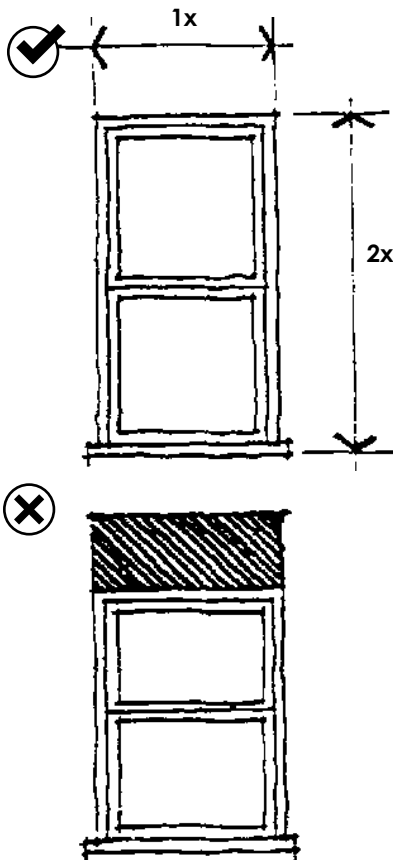
- The Americans with Disabilities Act recommends that a ramp to be used by someone in a wheelchair or scooter should have no more than a 1:12 slope; that is, for every 1" in height between the starting point and ending point, the ramp should be 1' long.
- Locate a ramp or lift system at one end of a porch, to minimize the visual impact.
- If porch components must be removed in order to create access for a ramp or lift, take photographs to document the original condition of the porch. Use hand tools and take care that the components to be removed are not damaged. Store the original components in a secure location, away from weather, with a copy of the photo documentation (also protected from weather). Additional notes about the project may help someone to re-install the removed porch elements in the future.



A temporary ramp that does not alter character-defining features is appropriate.



Preserve historic windows.



Preserve the original size and shape of a window opening

Windows

Most windows are character-defining features; often, they help us identify architectural styles. This includes all types of windows as well as window-like wall openings, such as gable vents that provide ventilation for attic spaces.

The proportion, profile, lite pattern, material, and location of windows all contribute to the character of a window. For example, Queen Anne houses often have tall, narrow windows, reflecting the more vertical orientation of that architectural style. On the other hand, Craftsman houses tend to be more horizontally oriented, and their windows similarly are more likely to be shorter, wider, and grouped into pairs or *ribbons* (multiple windows, side-by-side) within a single frame. Some windows are more decorative than others, with leaded glass or multiple panes in an upper sash; these windows are usually found at the front of a house, and they are particularly important to preserve.

Historic wood windows that were built before 1940 are likely to have been constructed with old-growth timber, which grew slowly and naturally, resulting in strong wood with a tight grain. Lumber available today is farmed to grow quickly, resulting in a softer, weaker, less stable product. The quality of historic wood windows is usually far superior to a new wood window, and historic windows should be preserved and repaired, not replaced. In many cases, a historic window that is damaged or deteriorated can be repaired by re-glazing, patching, and splicing wood elements. A homeowner with a few hand tools can complete most window repairs, with no special skills needed. The National Park Service publishes Preservation Brief No. 9: *The Repair of Historic Wood Windows*, and many other publications, videos, and resources are available free of charge online.

Although studies have shown that 90% of energy loss from a building is through attics, doors, and floors – not windows – historic windows can be made more energy efficient. Repair and weatherization is usually less expensive than replacement. If an original window has been so damaged that it cannot be repaired, however, its replacement should be in character with the historic building.

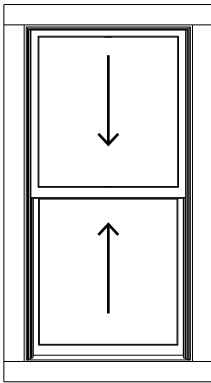
4.41 Preserve the proportions of historic window openings.

- Preserve the original size and shape of a window opening.
- Restore altered window openings on primary façades to their original configuration, when feasible.
- Do not significantly increase the amount of glass on a primary façade as it will negatively affect the integrity of the structure.

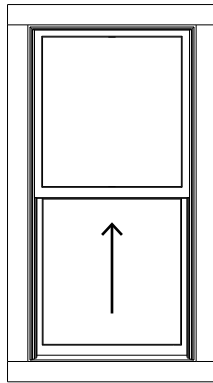
4.42 Preserve historic window components.

- Preserve the original size, position, number, and arrangement of historic windows in a building wall.
- Preserve historic window components, including the frame, sash, panes, muntins, mullions, glazing, sills, heads, jambs, moldings, operation, and groupings of windows.

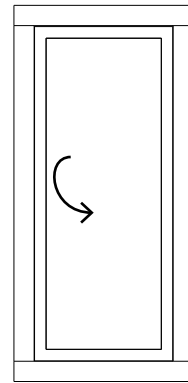
TYPICAL WINDOW TYPES



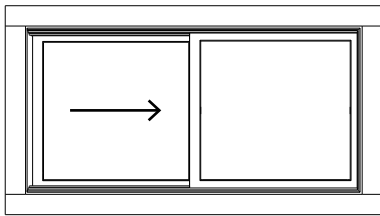
Double-Hung Window



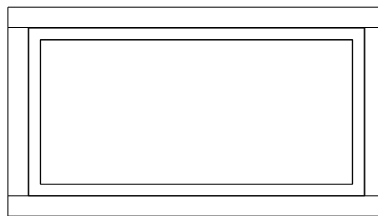
Single-Hung Window



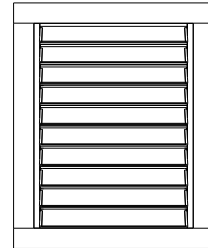
Casement Window



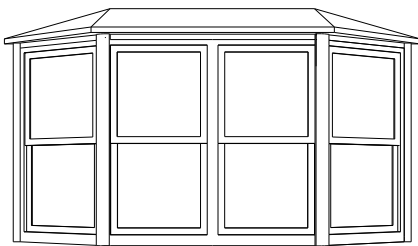
Sliding Sash Window



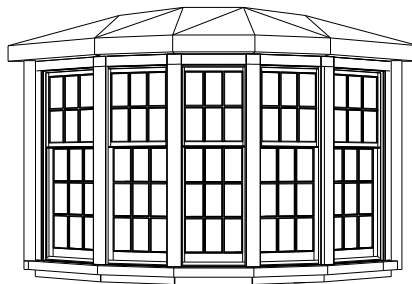
Fixed Window



Jalousie Window



Bay Window



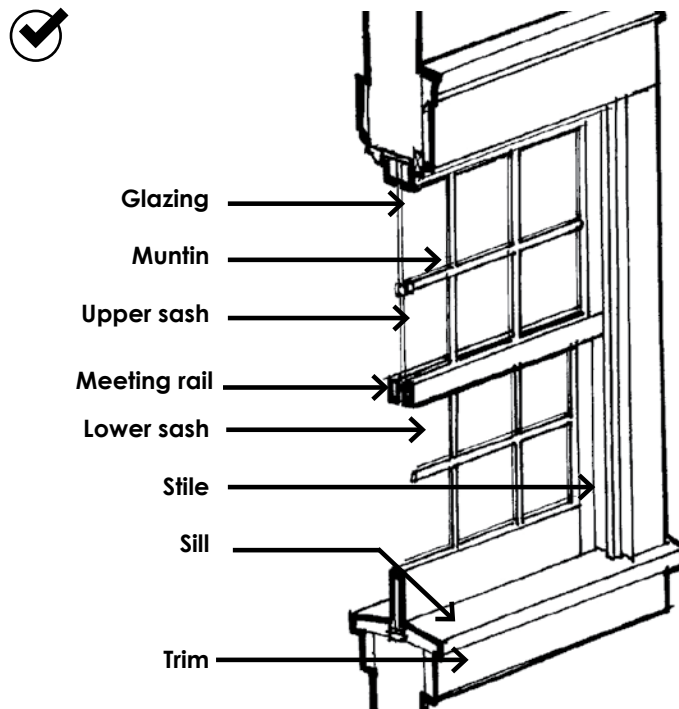
Bow Window

4.43 Repair, rather than replace, frames, sashes, and other features.

- Windows that have been painted shut are not considered damaged. Use hand tools, such as a putty knife, to cut through paint around the window sash without damaging it. Gently pry the window open, using a small pry bar, if necessary.
- Broken sash cords can be replaced by a handy homeowner with just a few tools.
- Brittle or missing glazing putty or glazing strips can be replaced.
- Small areas of rot or similar damage are most likely to be found at the window sill, where water may pool or splash onto the lower edge of the sash. Consider using a wood consolidant in these locations to preserve the original wood.
- If a patch or Dutchman repair is appropriate, remove the least amount of material needed to properly execute the repair. Use wood as close to the original material as possible (same species, grain pattern, and color) for a less visible result.
- Avoid painting windows shut.
- If using heat to strip paint from windows, take care to remove or otherwise protect the glass.

4.44 Enhance the energy efficiency of an existing historic window, rather than replacing it.

- Add weather stripping and caulking around the window frame.



Double-hung window components.

- Install a storm window or insulated window shade. Interior storm windows are available and easy to install and remove.
- Use clear ultraviolet (UV)-blocking films or low-e films to prevent heat gain. If using low-e films, place them on the most exterior window surface.

4.45 If replacement cannot be avoided, match a new window to the original.

- Match the original sash configuration; single-hung, double-hung, casement, etc.
- Select a similar profile and depth of trim, as well as the arrangement and number of layers of trim from the frame to the glass. All new windows must be recessed.
- If the original window had divided panes (lites), select a replacement window that is made with genuine muntins, with panes of glass set between them. Do not choose a window with strips of material located between large panes of glass to simulate muntins.
- Use the same material as the original window, especially on highly visible walls. Consider an alternative material only if the appearance of the window components will match those of the original in dimension, profile, and finish. The type of material is likely to affect the dimensions of the sash components; historic wood windows often have more narrow sashes and frames than modern synthetic windows, due to the nature of the material and manufacturing process.
- Use clear window glass (glazing) that conveys the visual appearance of historic glass. Visible differences in the reflectivity of new vs. historic glass can have a negative impact. If transparent low-e glass is used, ensure that the low-e glass is the outer-most surface and not covered with a storm window.
- While windows with unfinished metals, metallic finishes, and reflective window glazing are allowed, if mounted appropriately, they are not recommended.
- Vinyl windows may be used but must be recessed and inset to simulate a traditional window profile. Fin-mounted windows are not appropriate or compatible within the historic districts.



Using a new window that lacks the depth in trim profile is inappropriate.



Unfinished metal windows such as these alter the character of window openings, and should not be used in highly visible locations.



If replacement cannot be avoided, match a new window to the original.



Before: damaged sill



After: concrete sill replacement

Altering an existing window opening

Although preserving all historic windows is recommended, a change in the size and shape of an original window opening may be considered (a) in a location that is not highly visible from the street, such as on a side wall toward the rear of the building, and (b) when the existing window is not a key character-defining feature. Do not alter a window opening on or near the front of a building.

4.46 Reuse the original window in another location, when feasible, or store it.

- If a window opening is to be altered, resulting in the removal of an original window, consider using that window to replace another that is beyond repair.
- Original windows that have been removed may also be used in an addition, in some cases.
- Store an original window in a location where it will be protected from damage and weather. If storing in a garage, store the window upright and elevated on plastic-covered blocks to keep moisture from wicking from the ground to the window. Do not store a window in a flat orientation, where glass is more likely to be broken, or stack windows on top of one another.

4.47 Design a new window to be compatible with the historic building.

- Use a simple shape for the window, use a profile that is simple in character, to identify the window as being new.
- More flexibility in window design, including size and detailing, may be considered farther back on the side wall of a building.

Installing a window in a new location

Occasionally, a new window may be needed in a location that did not have one historically. This may be considered where (a) the new window would not be in a highly visible location and (b) creating the opening would not destroy any key character-defining features, such as on a side wall toward the rear of the building. (See the diagrams in Section 2 of the design guidelines that illustrate sensitive and less-sensitive locations for alterations.) Do not create a new window opening on the front of a building.

4.48 Design a new window to be compatible with the historic building.

- Use a simple shape for the window, use a profile that is simple in character, to identify the window as being new.
- More flexibility in window design, including size and detailing, may be considered farther back on the side wall of a building.

Historic Shutters

Wood shutters are found on many historic buildings. Shutters provide security and protection from heat and storms. In southern parts of the United States, shutters typically were *louvered* (constructed with angled, adjustable louvers), rather than solid, to allow ventilation while blocking the sun. Not all historic houses had shutters, however, and while historic shutters should be preserved, shutters should not be added to a building that did not historically feature them.

4.49 Preserve a historic shutter.

- Do not remove historic shutters.
- Shutters are meant to be operational; do not nail them to the wall. Use original hardware, if it still exists, or source appropriate replacements.
- Louvered shutters should be installed so that the louvers angle down and back toward the house when the shutters are open.
- Keep shutters painted, particularly on the upper surfaces, which are more prone to weathering. If painting shutters, ensure that they remain operational afterward.

4.50 Repair historic shutters, rather than replacing them.

- Small areas of rot or similar damage are most likely to be found at the window sill, where water may pool or splash onto the lower edge of the sash. Consider using a wood consolidant in these locations to preserve the original wood.
- If a patch or Dutchman repair is appropriate, remove the least amount of material needed to properly execute the repair. Use wood as close to the original material as possible (same species, grain pattern, and color) for a less visible result.

4.51 If repair is not possible, match a replacement shutter to the original.

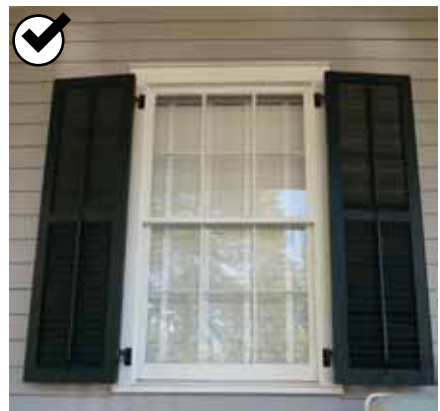
- Match the size, depth, texture, and scale of the original shutters. The type of material is not regulated, as long as it is visually compatible.
- A replacement shutter should appear to be operable (even if it is not).
- Do not install shutters that are narrower than the associated window or opening.



Preserve a historic wood shutter.



Use a replacement shutter that fits the window opening.



Use operable blinds or shutter hung with hinges.



Awnings

Awnings should only be applied when evidence (such as photographic evidence or ghosting – physical marks on the house) suggests that they were used historically. Fabric awnings have a limited service life of about eight to ten years, if left up year-round. When replacing fabric awning covers, choose a durable, weather-resistant material, such as canvas or a similar woven fabric.

4.52 Preserve and repair an original awning, if possible.

- Do not remove an original historic awning that is made of a material other than fabric.
- Maintain awning frames and any moving parts.
- Keep awnings clean.



Maintain awning frames and any moving parts.

4.53 If historical evidence shows that an awning was present, a new awning may be installed, as long as it fits the window or door opening.

- Use a shed-type awning for a rectangular window or door opening.
- Use rounded awning forms over arched windows to match the curve of the window opening.
- Do not install a rounded (bubble or dome) awning over a rectangular opening.
- Do not install awnings so that they cover transom lights or decorative millwork, unless historical evidence or documentation shows this condition.

NOTE:

For more information, refer to the National Park Service's Preservation Brief No 44: *The Use of Awnings on Historic Buildings, Repair, Replacement and New Design*.

Burglar Bars

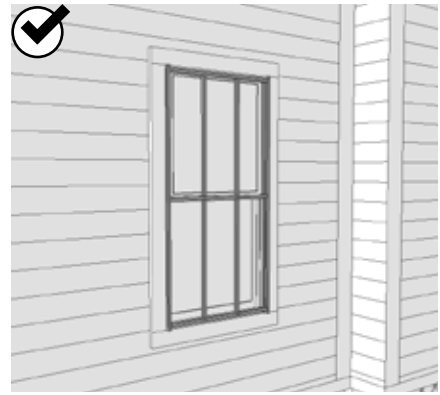
If it is necessary to install security bars (aka *burglar bars*) on a historic building, the bars should be as inconspicuous as possible and must not alter character-defining features of the building. Consider using interior, operable, or transparent devices which will not alter the exterior appearance of the building. The installation of burglar bars requires a Certificate of Appropriateness, but this can be approved administratively by the Planning Director. Removal of burglar bars does not require a Certificate of Appropriateness.

4.54 Minimize the visual impact of burglar bars and similar security devices.

- Locate security bars inside the structure, if possible.
- Avoid an ornate design that would be out of character with the historic building.

4.55 Do not damage character-defining features when installing burglar bars and similar devices.

- Identify character-defining features in advance and plan to avoid drilling, cutting, or removing them during the installation process. The installation of burglar bars should be reversible.



Minimize the visual impact of burglar bars by avoiding ornate design and not damaging features of the building.



Locate burglar bars inside the structure, if possible.



Preserve the original form of a historic gable roof.



Preserve the original form of a historic hip roof.



Preserve the original form of a historic clip gable roof.

Roofs

A roof is a prominent character-defining feature of a historic building. The shape, pitch, complexity, materials, and treatment of eaves and soffits are all key characteristics of a roof.

Many roofs on older residential buildings have one of the following shapes: gabled, hipped, pyramidal, hip-on-gable, gable-on-hip, or some combination. Roof shapes may be simple or complex; they may be sloped with a steep pitch or a low pitch. "Flat" (actually flat-appearing, but still slightly angled) roofs are found in many commercial and some later Mid-Century residential buildings. Along with a roof's shape, its complexity and pitch can help us identify a building's architectural style.

Typical 19th and early 20th century roofing materials included slate, metal, wood shingles, clay tile, asbestos tile, and composition materials. Today, dimensional composition shingles are common. Slate and clay tile roofs are secured with metal fasteners, which may deteriorate over time and need to be replaced. These roofs can be damaged by unskilled repair attempts; consult with a qualified roofing company that specializes in these products in historic applications.

Eaves may be boxed, with soffits, or open with exposed rafter tails. They may be wide or narrow, and may be ornamented with brackets or braces. All of these character-defining details are stylistically distinctive.

While slate, metal, and tile roofing materials should be preserved, composition shingles are designed to have a limited service life. When replacing roofing materials, the new material should be similar in size, shape, and texture with what was used historically, if that is known. If documentation is not available, examples from similar buildings may be considered. A Certificate of Appropriateness is not required for re-roofing with in-kind materials, as long as there is no change to the structure, shape, or pitch of the roof.

If you have or are seeking windstorm insurance, the roofing contractor may need to use impact-resistant shingles, install them in a certain way, and possibly install strapping to secure the roof deck to the trusses, in order for your roof to receive windstorm certification by a qualified inspector. Please consult your insurance agent for more information.

4.56 Preserve the original form of a historic roof.

- Maintain the perceived ridge line, eave line, and orientation of the roof, as seen from the street.
- Maintain the size, shape, and pitch of the historic roof (and dormers, where present).
- Do not alter the pitch of a historic roof.



Preserve original roof materials.



Avoid removing historic roofing material that is in good condition.

4.57 Preserve the original eave depth and design.

- Maintain traditional overhangs; these contribute to the building's historic character.
- Do not cut back soffits or exposed roof rafters.



Do not cut back a roof eave so it is flush with the wall.

4.58 Preserve original roof materials.

- Avoid removing historic roofing material that is in good condition or that can be repaired.
- Preserve decorative elements, including crests and chimneys.
- Retain historic roof detailing, including gutters and downspouts.



Maintain traditional overhangs; these contribute to the perception of the building's historic scale and its character.



Patch and replace damaged areas of the existing roof.

4.59 Repair, rather than replace, historic roofing materials and details, if possible.

- Re-attach loose shingles or other materials.
- Fix any roof leaks or damage immediately.
- When roof materials such as glazed clay tile or slate are in need of repair, consult with a qualified roofing company that specializes in these materials on historic buildings.
- Patch and replace only those areas that are damaged, rather than replacing the entire roof.

4.60 Apply new roof materials that convey a scale and texture similar to historic materials.

- Use materials that appear similar in texture, pattern, and finish to the original roof material.
- A composition shingle is appropriate for most styles and periods, unless specialty roofing materials (such as slate or clay tile) are present. Windstorm-certified, impact-resistant shingles are permitted.
- If new roof decking is needed, consider using a material with a reflective coating on the underside for better energy efficiency.
- If installing a new metal roof, apply it in a manner that is compatible with the historic character. Use metal with a matte, non-reflective finish and a ribbed panel or low-profile standing metal seam. Commercial-scale or high-profile standing seam metal roofs are not allowed.
- A tile or slate roof is only appropriate where documentation indicates that it was used historically.

Dormers

A dormer is a small structure that projects from (sticks out of) the roof and has its own roof, window(s), and walls. Dormers were often used, historically, to house a window so that light could enter an attic space. In some cases, dormers were used to create headroom in upper floors and finished attics, creating additional livable space. Dormers may be found singly or in pairs; their roofs are typically the same style (gabled, hipped, etc.) as the main roof of the house. Lower-profile, shed-roofed dormers can be found on some bungalows.

Dormers are subordinate in scale and character to the primary roof. Where they are already present, historic dormers should be preserved. New dormers, if desired, should be compatible with the character of the historic building and subordinate to the primary roof.



Preserve and maintain a historically significant dormer.

4.61 Preserve and maintain a historic dormer.

- Maintain the original size and shape of a dormer.
- Original dormers which are located on a front-facing roof should be preserved.
- For additional information, refer to the guidelines for preserving and maintaining roofs, windows, and walls.

4.62 Repair, rather than replace, deteriorated or damaged elements of a dormer.

- See the guidelines for repairing roofs, windows, and wall materials.

4.63 If repair is not possible, replace only those elements that are beyond repair.

- See the guidelines for repairing roofs, windows, and wall materials.



Locate a new single dormer in a location that is toward the rear of the house and on the side of the roof that is as close to the middle of the lot as possible.



This dormer overwhelms the house and is inappropriate.

4.64 Design a new dormer to be compatible with the historic structure.

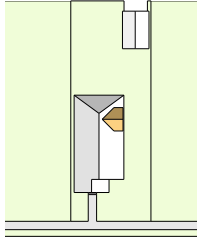
- The style of a new dormer should be in keeping with the style of the house.
- Locate a new single dormer in a location that is toward the rear of the house and on the side of the roof that is as close to the middle of the lot as possible. Do not locate a new dormer on a front-facing roof.
- If two dormers are desired on the same side of the roof, they may be arranged with a historically appropriate spacing between them and do not necessarily need to be located toward the rear of the building.
- If two dormers are desired and they will be on opposite sides of the roof, they may not extend to or cover the ridge of the roof, and they must be located in the rear half of the roof.
- Use a simple design that can be distinguished from, but is compatible with, any historic dormers.
- Do not cover the ridge of the roof with a new dormer.
- Do not extend the dormer over the eave of the roof; set it back from the eave.

APPROPRIATE AND INAPPROPRIATE DORMER DESIGNS

These images illustrate how the design guidelines for adding a dormer would apply to a series of alternatives.

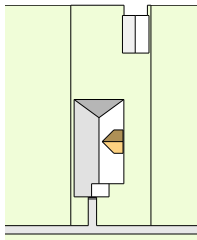
Single Gable Dormer at Rear of Roof

- Ridge line maintained
- Eave line maintained
- Dormer in historic proportions



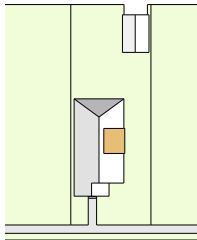
Single Gable Dormer at Mid-Point of Roof

- Ridge line maintained
- Eave line maintained
- Dormer in historic proportions



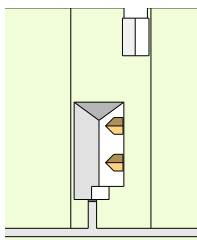
Single Shed Dormer at Mid-Point of Roof

- Ridge line maintained
- Eave line maintained
- Dormer in historic proportions



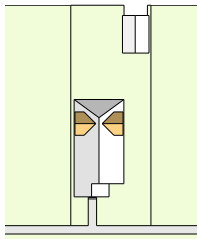
Two Gable Dormers, Traditional Spacing

- Ridge line maintained
- Eave line maintained
- Dormer in historic proportions



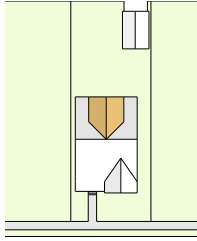
Two Gable Dormers, Aligned at Rear of Roof

- Ridge line maintained
- Eave line maintained
- Dormer in historic proportions



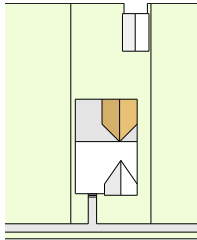
Single Gable Dormer at Rear of Side-Gable Roof (centered)

- Dormer aligns with historic ridge line
- Eave line maintained
- Dormer in historic proportions
- Dormer hidden from street view



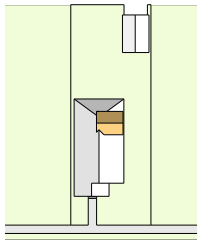
Single Gable Dormer at the Rear of Side-Gable Roof (moved to one side)

- Dormer aligns with historic ridge line
- Eave line maintained
- Dormer in historic proportions
- Dormer minimally visible from street view



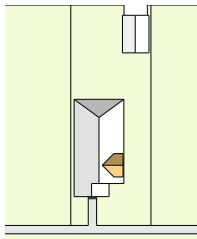
Tall Gable Dormer at Rear of Roof

- Dormer extends past ridge line
- Eave line not maintained
- Dormer is out of proportion



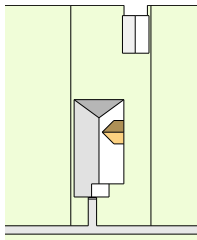
Single Gable Dormer at Front of Roof

- Dormer is not in a subordinate location
- Ridge line maintained
- Eave line maintained
- Dormer in historic proportions



Single Gable Dormer at Mid-Point of Roof Extending Out to the Side

- Dormer extends past the historic sidewall
- Ridge line maintained
- Eave line not maintained



Chimneys

Chimneys appear on many historic buildings. In addition to being functional, chimneys are distinctive features which accent rooflines; they should be preserved when that is feasible.

In Houston, exterior chimneys historically were located on any side of a building; interior chimneys are also found in historic buildings.

Common chimney problems include blockages from creosote and other materials, cracks or other damage to the chimney flue, cracks or deteriorated mortar in the brickwork, and issues with the chimney cap or crown, which protects the top of the chimney opening from weather and pests.

4.65 Preserve a historic chimney.

- Do not cover a historic brick chimney with any other material.
- For more information about cleaning, maintaining, and preserving historic masonry, see “Historic Masonry” on page 4-13.

4.66 Repair a historic chimney that has deteriorated.

- Consult with a qualified chimney professional to regularly inspect and repair a chimney, as needed. A mason can help with brick, mortar, or stucco damage.

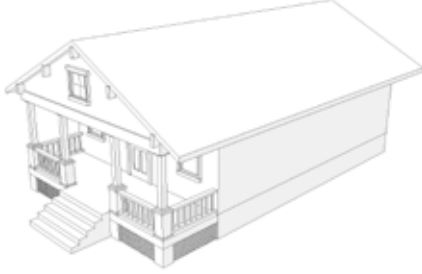
4.67 Construct a new chimney to be in character with the style of the house.

- Brick or stucco are appropriate materials.
- Do not cover a chimney with siding or leave a metal chimney pipe exposed.
- If there is already a historic chimney, located any new chimney in a less visible location.

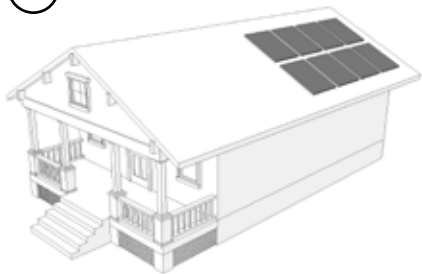


Preserve and maintain a historic chimney.

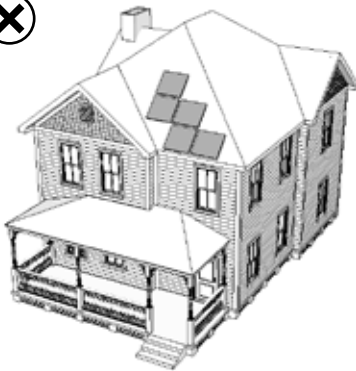
LOCATING SOLAR COLLECTOR PANELS ON AN EXISTING BUILDING



Historic condition: Gable facing street, side is south facing



Panels are set back from the front façade and are flush with the roof.



Panels are on the front of the roof and are highly visible.

Roof Equipment

Equipment such as antennas, skylights, satellite dishes, and solar panels may be installed on a roof. A Certificate of Appropriateness is required before these items can be installed on the front half of a roof, but the Planning Director can approve that administratively. No Certificate of Appropriateness is needed in order to install roof equipment on the rear half of the roof.

Solar collectors should be designed, sized and located to minimize their effect on the character of a historic building. Most collectors are photovoltaic cells, which are combined into a set, or panel; several panels are then combined to create an array.

When locating roof equipment on the front half of the roof, the following design guidelines apply.

4.68 Locate and size roof equipment to minimize its effect on the character of a historic building.

- Locate roof equipment to the side of the roof, below the ridge line, and set it back from the front wall. Do not locate a skylight so that it spans the ridge of the roof.
- Do not locate equipment on front-facing roof slopes.
- Skylights must be low-profile or flush with the roof. Bubble skylights are inappropriate.
- Size the solar array to remain subordinate to the roof.
- Mount solar collectors flush with the roof slope.
- Use a solar array design that is similar in color to the background of the roof when feasible.
- Ensure that exposed hardware, frames, and piping have a matte finish, and blend with the roof color to the extent feasible.

4.69 Do not damage character-defining features when installing roof equipment.

- Protect exterior woodwork, masonry, or trim details.
- Minimize the amount of historic roof material that is to be removed when installing a skylight.
- Avoid obscuring character-defining features such as ornamental details and decorative shingle designs.
- Locate a solar collector so that the ridge line and edges of the roof remain visible.
- Locate a solar collector so that the roof form and materials remain prominent. A substantial amount of the roof surface should remain visible.
- Use the least invasive method to attach solar arrays to a roof.
- Do not damage the structural integrity of the roof when installing a collector array.
- Technologies change over time. Install a collector so that it can be removed and the original character of the roof can be restored.

USING ALTERNATIVE MATERIALS ON A HISTORIC STRUCTURE

An alternative material is one which is different from that used originally for a specific application. Such materials may also be called "substitute," "replacement," "synthetic," or "imitation" materials, and can include:

- Vinyl siding
- PVC decking
- Aluminum siding
- Cementitious fiber siding
- Synthetic stucco
- Panelized brick
- Other non-original materials



Fiber cement siding

Substitute materials may replace historic architectural features such as a resin-cast cornice used in place of a stamped metal cornice. In other cases, an alternative material may be traditional when used for other applications, but new for the particular detail being considered. Using wood to replace an original stamped-metal cornice is an example.

Alternative materials may be considered by the HAHC on a case-by-case basis as replacement materials and for use on a new addition or new building in a historic district. They will consider:

Potential Impact on Historic Significance. Removing original material diminishes the integrity of a historic building by reducing the percentage of fabric that remains from the period of historic significance. Retaining the original material is always preferred. If this is not feasible, alternative materials may be considered. When used, an alternative material should convey the character, including detail and finish, of the original to the greatest extent feasible.

Durability. An alternative material should have proven durability in similar applications. While some new materials are very sturdy, others may degrade quickly and can be difficult to repair.

Appearance. An alternative material should have a similar profile, texture and finish as the original. Some synthetic siding has an exaggerated, rusticated finish that is an inaccurate representation of original clapboard, and many vinyl products have a sheen that is out of character with that of painted wood and metal.

Location. Up close, it is easier to identify some alternative materials due to differences in texture, finish and feel. Tapping on a hollow plastic column does not convey the same experience as the original. For this reason, locations that are more remote are better. Similarly, alternative materials are more acceptable on rear walls.

Cost. Some alternative materials are promoted because their initial costs appear to be less than repairing or replacing the original. When the other qualities of appearance and durability are proven, then the less expensive option may be appropriate. However, long-term, life cycle costs should be weighed. Often, the up-front saving is deceptive.

Environmental Impacts. The environmental impacts of alternative materials should be considered including impacts associated with manufacture, transport, installation and ability to recycle.

Interaction with Historic Building Materials. Some alternative materials may interact negatively with historic materials. For example, some metals may corrode and stain original materials and some window and siding materials may expand and contract with temperature changes in ways that degrade weather-protection properties.

SECTION 5:

ADDITIONS TO CONTRIBUTING

STRUCTURES

Historic buildings change over time, sometimes with the addition of an extra room or rooms to add space or functionality. An addition to a contributing structure must be compatible with that structure and with other contributing buildings in the context area. It also must preserve the integrity of the existing structure. An earlier addition may be considered historic and, therefore, worthy of preservation, if it was constructed during the period of significance and retains its historical and architectural integrity.

This section covers new *additions* to contributing structures, with qualitative design guidelines and quantitative (measurable) design standards. For alterations to previous additions, see Section 4; for additions to noncontributing structures, see Section 6.

Some additions that meet very specific criteria are required to be approved by the Planning Director; those are sometimes referred to as “shall approve” criteria. They are included at the end of this section.

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NOTE:

The recommended design standards are in draft form for discussion purposes only. This material has not been reviewed by the City's legal counsel and is not final until after council consideration.

RULES FOR ADDITIONS TO CONTRIBUTING STRUCTURES

The City of Houston's historic preservation ordinance establishes clear requirements for additions to contributing structures. These rules seek to differentiate old from new, while ensuring that all buildings within the district are compatible (or *harmonious*) with one another.

All additions to a contributing structure require a Certificate of Appropriateness and must meet the criteria for exterior alterations as established in the Historic Preservation Ordinance (Sec. 33-241):

1. The proposed activity must retain and preserve the historical character of the property;
2. The proposed activity must contribute to the continued availability of the property for a contemporary use;
3. The proposed activity must recognize the building, structure, object or site as a product of its own time and avoid alterations that seek to create an earlier or later appearance;
4. The proposed activity must preserve the distinguishing qualities or character of the building, structure, object or site and its environment;
5. The proposed activity must maintain or replicate distinctive stylistic exterior features or examples of skilled craftsmanship that characterize the building, structure, object or site;
6. New materials to be used for any exterior feature excluding what is visible from public alleys must be visually compatible with, but not necessarily the same as, the materials being replaced in form, design, texture, dimension and scale;
7. The proposed replacement of exterior features, if any, should be based on accurate duplication of features, substantiated by available historical, physical or pictorial evidence, where that evidence is available, rather than on conjectural designs or the availability of different architectural elements from other structures;
8. Proposed additions or alterations must be done in a manner that, if removed in the future, would leave unimpaired the essential form and integrity of the building, structure, object or site;
9. The proposed design for any exterior alteration or addition must not destroy significant historical, architectural, archaeological or cultural material, including but not limited to siding, windows, doors, and porch elements;

10. The proposed alteration or addition must be compatible with the massing, size, scale, material and character of the property and the context area; and
11. The distance from the property line to the front and side walls, porches, and exterior features of any proposed addition or alteration must be compatible with the distance to the property line of similar elements of existing contributing structures in the context area.

Property owners and their design professionals are encouraged to consult with staff in the Historic Preservation Office early in the project planning process.

MEASURABLE DESIGN STANDARDS FOR NEW ADDITIONS

The following quantitative (measurable) standards apply to new additions. These do not require interpretation; the standards are either met or they are not.

Table 1: Setbacks

Additions must be located at a minimum distance from the side property lines. Those distances, also known as setbacks, are measured from the property line to the closest wall, porch, or exterior feature.

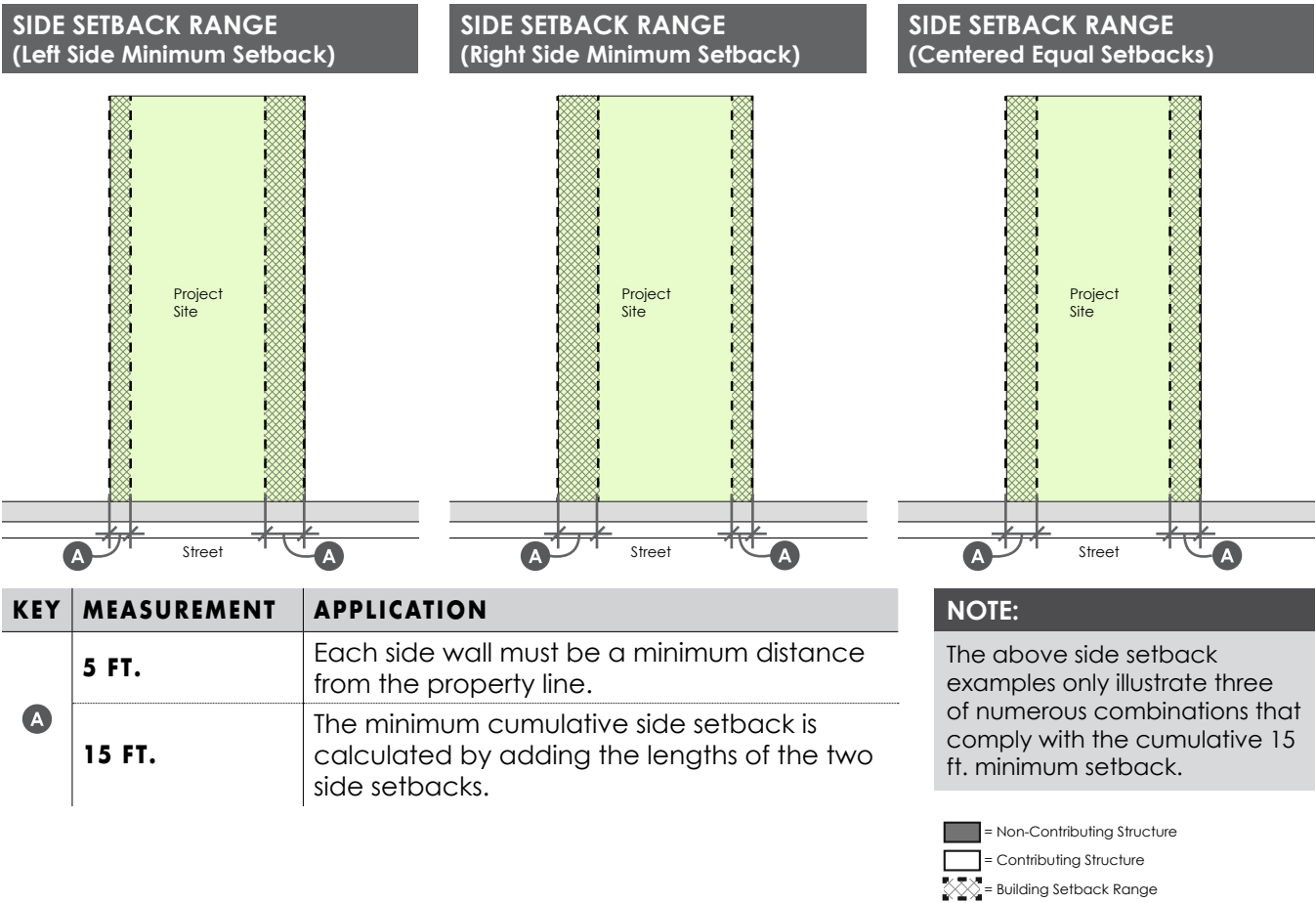


Table 2: Maximum Floor Area Ratio

Floor Area Ratio (FAR) is the ratio of eligible building area to lot size. FAR is calculated by dividing the total square footage of conditioned and unconditioned space in eligible buildings by the square footage of the lot, with the result expressed as a two-digit decimal (such as 0.44). FAR applies to all construction, including both new buildings and additions to existing ones. See additional information on page 7-9.

The following are excluded from FAR calculations: building space with less than 7 foot ceiling height which are not considered habitable due to lack of headroom (per the current City of Houston Construction Codes and International Building Code), up to 250 square feet of a detached garage, and enclosed conditioned or nonconditioned space in detached accessory structures of 120 square feet or less.

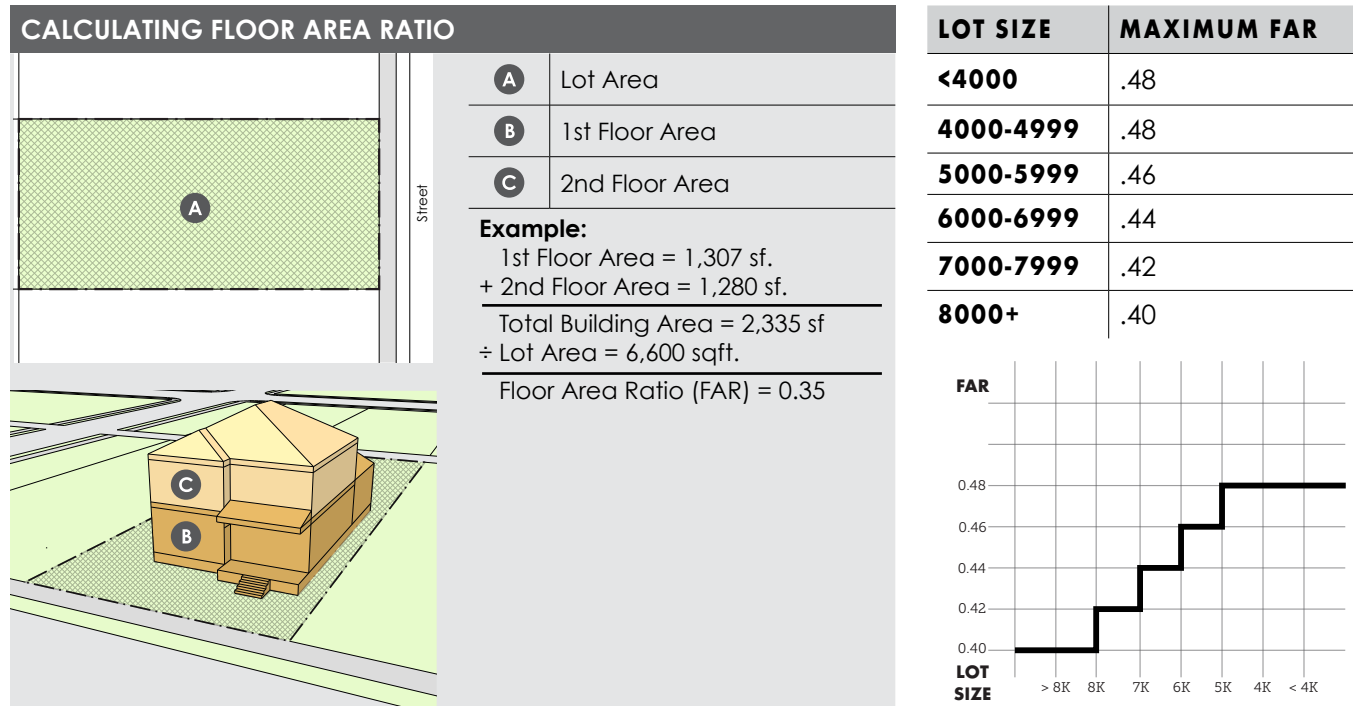



Table 3: Maximum Lot Coverage

Lot coverage is a measure of the amount of a lot's surface that is covered by buildings, expressed as a percentage (such as 43%). Lot coverage is calculated by dividing the total area of included building footprints by the total area of the lot, where building footprints are measured at the outside of exterior walls.

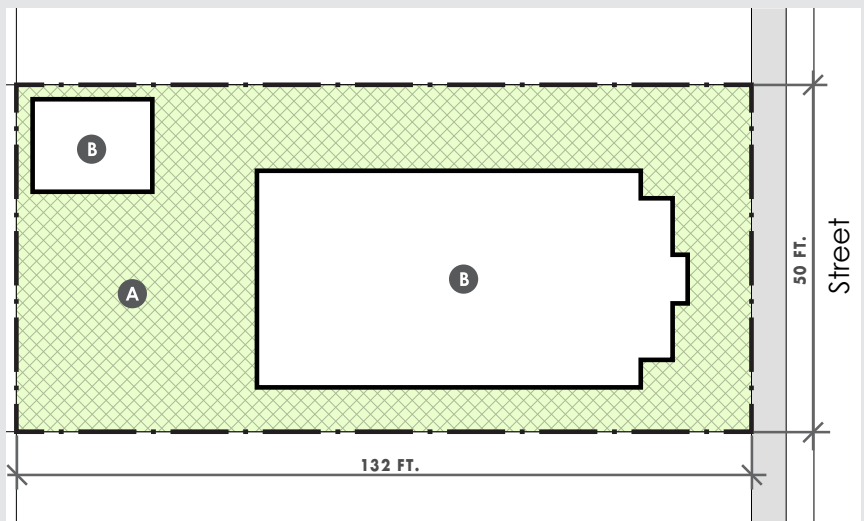
Lot coverage calculations include primary structures, porches, attached garages and storage space, and detached garages and accessory buildings (whether conditioned or not). Not included are roof overhangs, uncovered decks or patios, and detached accessory structures which are open or only partially enclosed (such as a gazebo), and roofed structures less than 120 square feet, and 250 square feet of a detached garage.

LOT SIZE	MAXIMUM LOT COVERAGE
<4000	44%
4000-4999	44%
5000-5999	42%
6000-6999	40%
7000-7999	38%
8000+	38%

Property Line = - - - - -

Lot Area = 

CALCULATING LOT COVERAGE



A	Lot Area
B	Building Footprint

Example:
 Lot Width = 50 ft.
 X Lot Length = 132 ft.

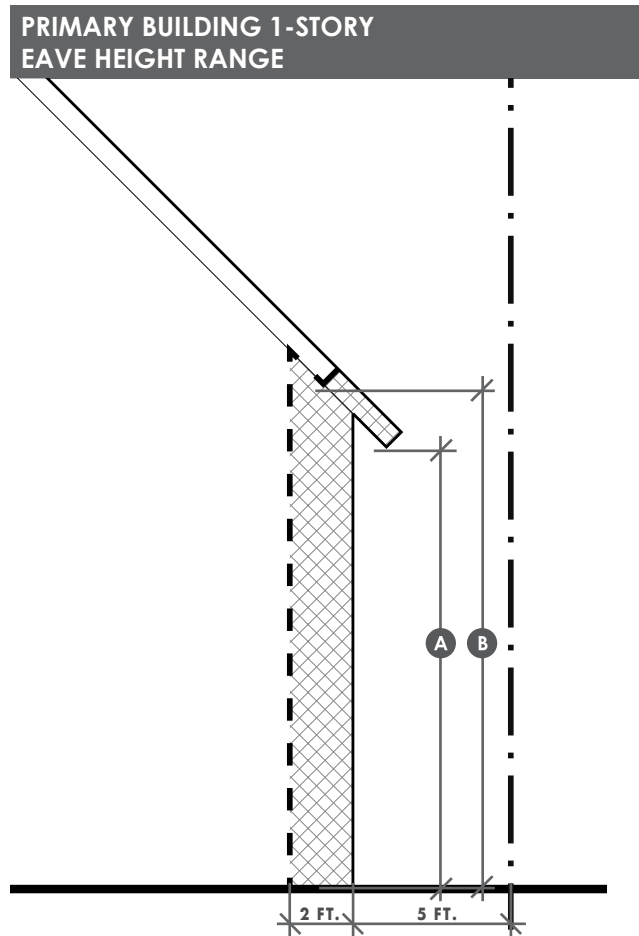
 Lot Area = 6,600 sf.

Building Footprint = 2,500 sf.
 ÷ Lot Area = 6,600 sf.

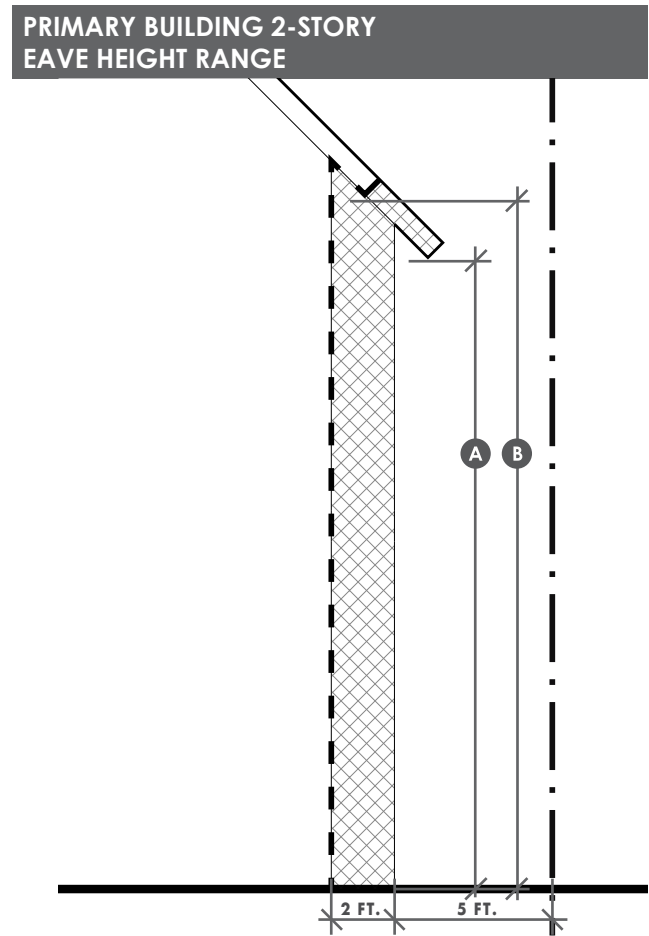
 Lot Coverage = 38%

Table 4: Eave Height

An eave is the overhanging lower edge of a roof. Eave height is the vertical distance from the ground to the eave, as measured from existing natural grade relative to a fixed point in the right-of-way, such as the crown of the street or a manhole cover. The maximum eave height is established at the minimum side setback from the property line; it can increase one foot (1') in height for each one foot (1') increase in side setback. Smaller increases in side setback qualify for the equivalent increase in eave height; for example, an additional seven inches of side setback would result in a maximum of 14' 7" eave height for a one-story roof.



KEY	MEASUREMENT	APPLICATION
A	14 FT.	Maximum 1-story eave height at the 5 FT. MIN. side setback
B	16 FT.	Maximum 1-story eave height with an increase of one foot (1') in height for each one foot (1') increase in side setback



KEY	MEASUREMENT	APPLICATION
A	20 FT.	Maximum 2-story eave height at the 5 FT. MIN. side setback
B	22 FT.	Maximum 2-story eave height with an increase of one foot (1') in height for each one foot (1') increase in side setback

Property Line = - - - - -
Range = [hatched box]

Table 5: Building Wall (Plate) Height

Plate height is the distance from the subfloor of a building to the top of the framed wall; in other words, it is the height of the wall of the building. Because plate height can be difficult or impossible to determine in an existing building, this measurement is typically applied to new construction or additions.

KEY	MEASUREMENT	APPLICATION
A	10 FT.	Maximum first floor plate height *See guideline 5.5 on page 5-14
B	8 FT.	Maximum second floor plate height

PRIMARY BUILDING WALL PLATE HEIGHT

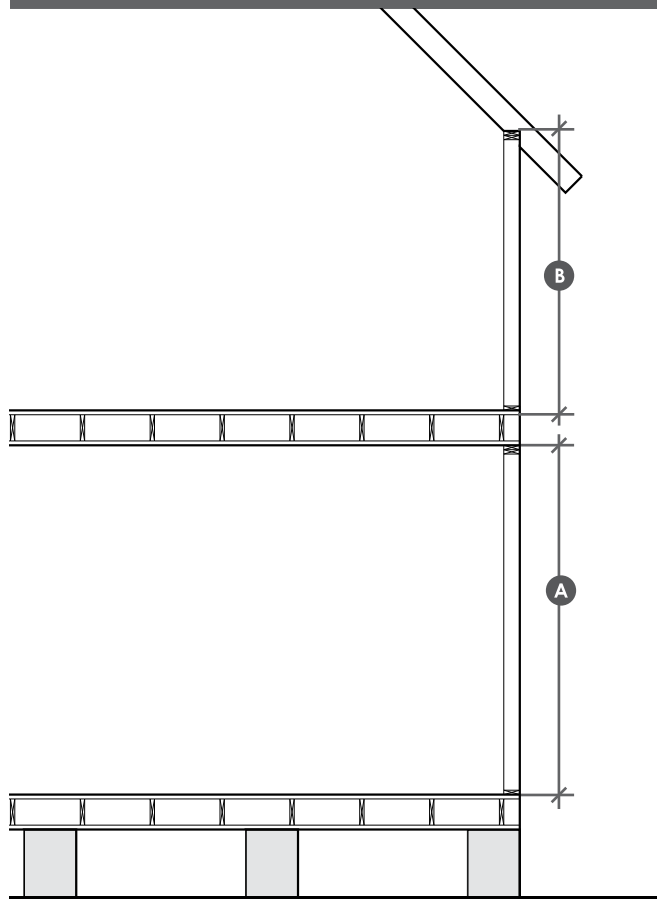
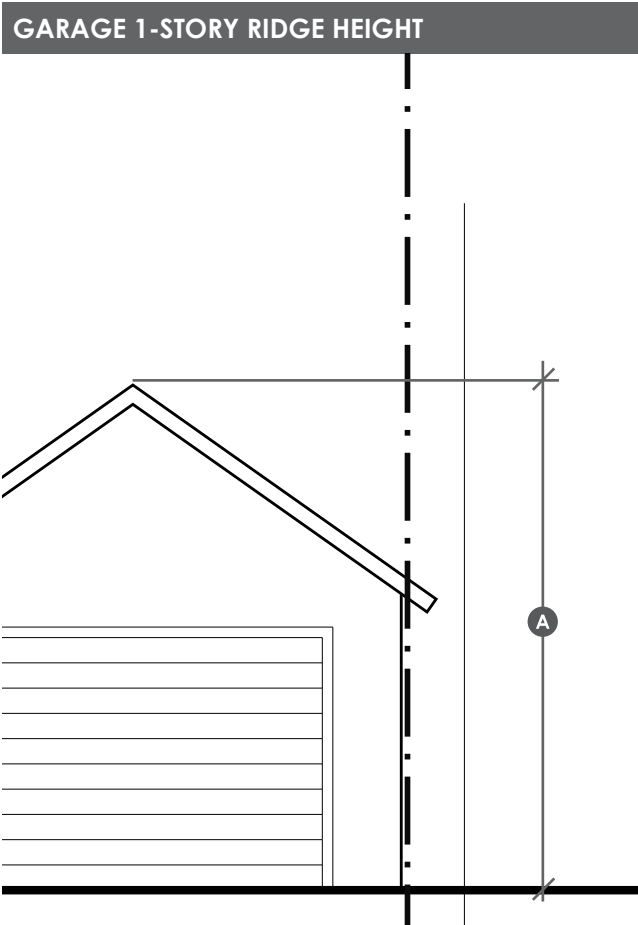
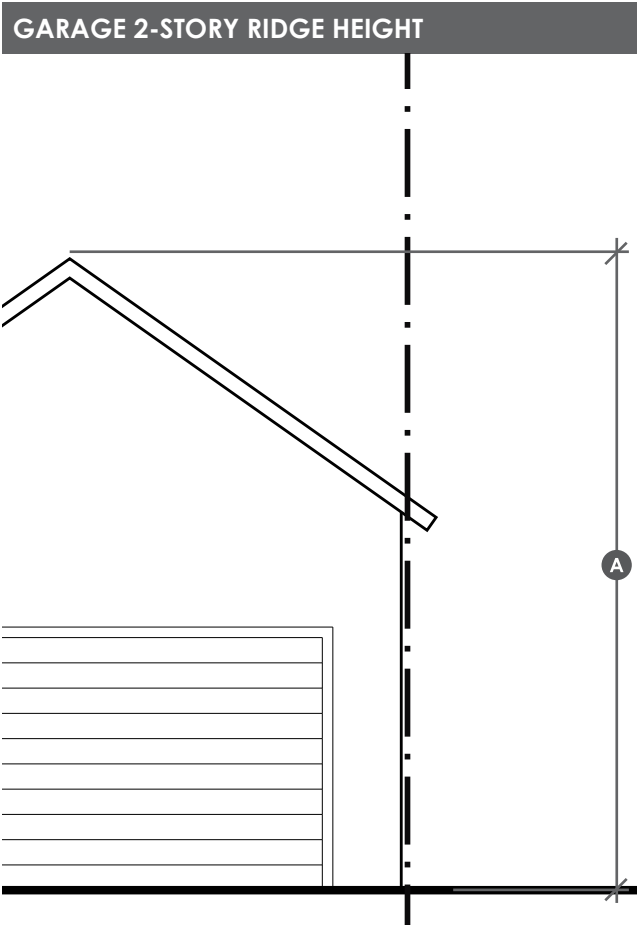


Table 6: Garage Ridge Height

Ridge height is the distance from grade to the top of ridge. These measurements apply to both one-story and two-story garages.



KEY	MEASUREMENT	APPLICATION
A	16 FT.	Maximum 1-story garage ridge height

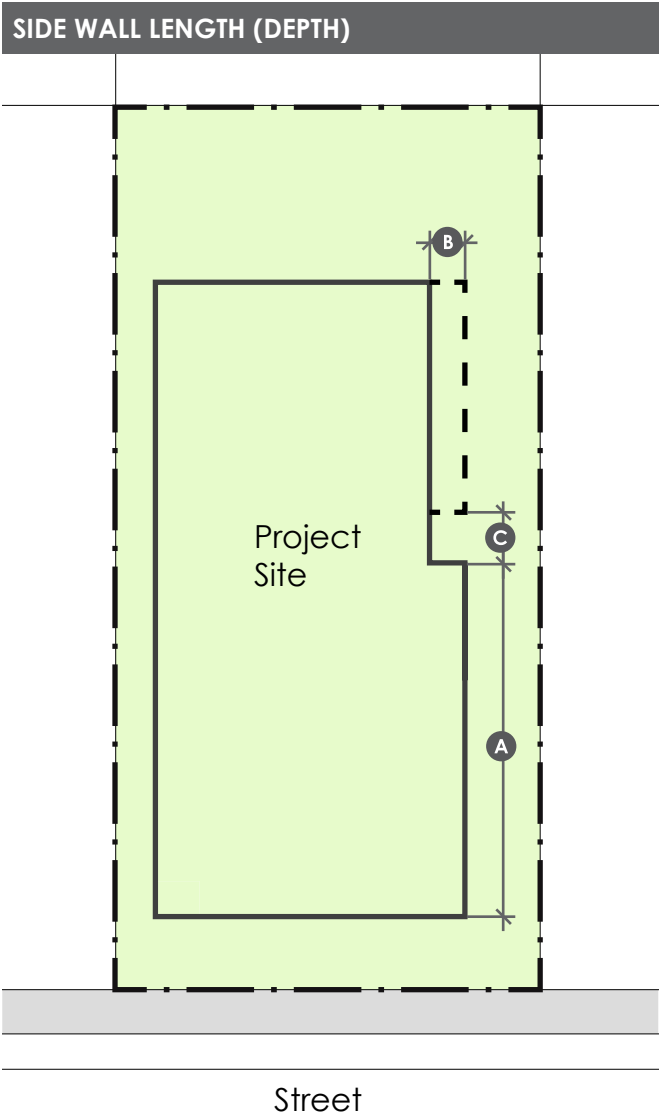


KEY	MEASUREMENT	APPLICATION
A	25 FT.	Maximum 2-story garage ridge height

Property Line = - . - . -
Range = [shaded box]

Table 7: Side Wall Length and Offsets

Maximum overall wall lengths have been established for side walls. These design standards establish how long a wall can be before it must be offset, with a portion of a wall set farther in or out relative to the rest of the wall. These measurements apply to both one-story and two-story buildings.



SIDE WALL LENGTH (1-STORY BUILDING)		
KEY	MEASUREMENT	APPLICATION
A	50 FT.	Maximum side wall length without offset
B	1.5 FT.	Minimum depth of inset section of side wall
C	6 FT.	Minimum length of inset section of side wall

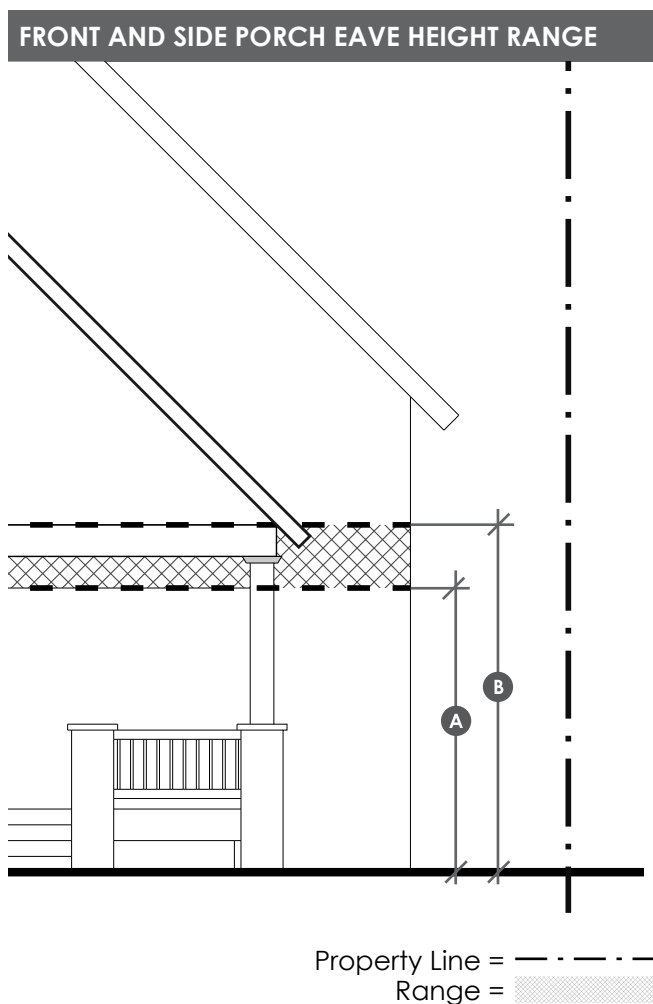
SIDE WALL LENGTH (2-STORY BUILDING)		
KEY	MEASUREMENT	APPLICATION
A	40 FT.	Maximum side wall length without offset
B	1.5 FT.	Minimum depth of inset section of side wall
C	6 FT.	Minimum length of inset section of side wall

Table 8: Porch Eave Height

A porch may be included as part of an addition. A porch eave is the overhanging lower edge of a porch roof. Eave height is the vertical distance from the ground to the eave, as measured from existing natural grade relative to a fixed point in the right-of-way, such as the crown of the street or a manhole cover.

Porch roofs should be lower than the main roof of the building, unless the main roof extends over the porch.

KEY	MEASUREMENT	APPLICATION
A	9 FT.	Minimum 1-story porch eave height.
B	11 FT.	Maximum 1-story porch eave height.



DESIGN GUIDELINES FOR ADDITIONS TO CONTRIBUTING STRUCTURES

This document provides both qualitative design guidelines for additions to contributing structures, as well as quantitative (measurable) design standards. The design guidelines that follow require interpretation and good judgment, to ensure that the proposed project is compatible with the contributing structures in the context area. Each project is considered on its own merits; even if the same addition were proposed for similar properties within the historic district, the differences in the existing contributing structures and the context areas for those various locations could result in different decisions regarding compatibility.

Examples of appropriate and inappropriate additions are shown beginning on page 5-22.

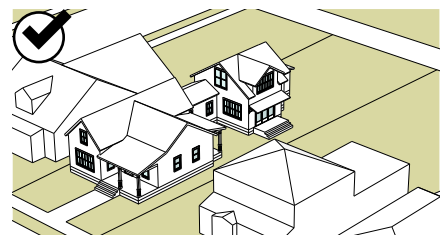
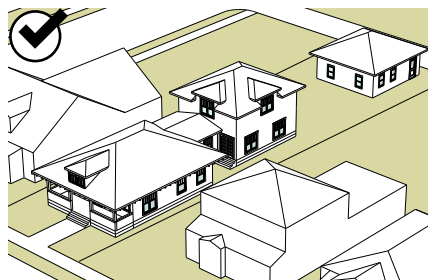
5.1 Minimize the removal of historic building material.

The construction of an addition necessarily requires removing some existing building material, such as part of a side or rear wall, or part of a roof. However, Criteria 1, 4, 5, 8, and 9 (on page 5-2) require the project to preserve as much of the historic building material and character-defining features as possible.

Historically, additions were connected to existing buildings with a hyphen, or connecting section. Hyphens have been used in the United States since the 1700s, when Georgian mansions were expanded by building a Federal house behind them, with a relatively small connector. The walls of a hyphen are set in from the walls of the original house and the addition, and the hyphen's roof may be lower than the roofs of the buildings it connects. This approach is preferred, because it minimizes the loss of historic building material and also enables the future removal of the addition, without significantly impacting the original building.

- Avoid substantial alterations that would remove or destroy large amounts of historic material.
- A building's integrity is based on both exterior features and its underlying structure, which must remain stable during and after the construction activity; this includes interior and exterior shiplap that has a structural function. Do not remove shiplap without first consulting with the Planning staff.
- Consider connecting an addition to the original building with an appropriately sized hyphen.

The rear additions (shown to the right) are clearly differentiated with a connecting element (hyphen) to achieve an acceptable level of compatibility with the historic building and context.



5.2 Do not remove or cover key character-defining features, including the basic form of the building.

This can be accomplished by preserving the roof line and the corners of the building, as well as by keeping the addition away from the front of the building, where the most important character-defining features are likely to be located.

- Locate the addition at the rear of the existing building.
- Preserve the corners of the existing building by insetting the side walls of the addition or using a hyphen to connect the building and the addition.
- Do not extend the existing side walls straight back into the addition, which would destroy the corners. A visible seam or trim board is not sufficient to differentiate the addition from the existing building.
- One-story rear additions that are appropriately scaled and proportioned may be offset so that the addition is inset from one side wall and extends past the other side wall.

5.3 Design a rooftop addition to maintain the ridge and eave lines of the historic structure.

A small rooftop addition may be permitted on a one-story building in order to create additional living space in the attic. In some cases, this can be combined with a small addition to the rear or side of the existing building, if the mass of the addition remains visually subordinate to the historic structure.

- Locate a rooftop addition at the rear of the building.
- Inset the corners of a rooftop addition to be no wider than existing walls, so that a substantial amount of the roof form and structure remains intact.
- Preserve a substantial portion of the historic ridge line of the roof, especially toward the front of the building.



This one-story addition to the side of this historic building is subordinate in scale, but the offset wall obscures the original rear corner in a highly visible location.



The addition above is located to the rear of the existing building and is subordinate in scale and character.



The addition above is set back from the contributing building with a hyphen. It is subordinate in scale and character even though it is offset, because it is the same height and has a smaller footprint.



This is a successful combination of a side and rear addition because they are small and remain subordinate. The windows are contemporary and help to differentiate the old from new.

5.4 Keep additions visually subordinate to the historic building.

Because contributing structures are the most important buildings in the historic district, they must remain prominent. That means that an addition should be visually subordinate, or secondary, to the original building. (See Criteria 1, 4, 8, 9, and 10 on page 5-3)

- Locate the addition where it will not be highly visible from the public right-of-way.
- If the contributing structure is fairly simple in design, the addition should similarly be fairly modest. If the contributing structure is more highly ornamented or exuberant in design, the addition can reflect that higher level of complexity.

5.5 Keep the addition compatible in terms of scale and proportions.

Another way to keep the contributing structure visually prominent is by managing the addition's scale (size) and proportions (relationships between building elements). Keep the size of the addition modest in relation to the contributing structure.

- A rear addition may be one story or two stories tall. The plate heights should be similar to the existing building.
- One-story side additions may be added to a one-story or two-story building.
- Two-story side additions may be added only to two-story buildings.
- Side additions cannot be wider than the front of the existing building, especially if they are taller than the contributing building.
- The foundation (finished floor height) of the addition cannot be taller than the foundation of the existing building.
- Eave heights should be the same when an addition is attached directly to the existing building. When they are separated by a connector, the eave height may be slightly taller, as long as the addition remains visually subordinate.
- The plate height of a two-story addition should be lower for the second floor than for the first floor.

5.6 The roof of the addition may be slightly different from the roof of the existing building.

- When the addition will be attached directly to the existing building (with no hyphen), a slight change in roof height may be appropriate, to distinguish old from new.
- When an addition will be separated with a connector of sufficient length, a difference in eave height also may be more appropriate. For example, a connector that is 5 feet long and a change in eave height of 3 feet.
- The ridge of a two-story addition should appear subordinate to the historic building and should not exceed 30 feet.
- The pitch of the roof on the addition should be less than or equal to that of the historic building.
- Whether the existing house has a gabled roof or a hipped roof, a hipped roof can help to minimize the perceived size of a rear addition.

5.7 Small additions may be added to side or rear walls.

When a bit of extra space is needed to accommodate a slightly larger bathroom, laundry room, staircase, bay window, etc., a small addition can be added to a side or rear wall.

- Locate the small addition away from the corner of the building, in order to preserve the original building form.
- Only one small addition of this type may be added per side wall.
- Cover the small addition with a pent, gabled, or hipped roof covered with the same or similar material as the main roof of the house.
- Use the same or similar material for wall cladding as the side wall to which the small addition is attached, and trim the joints appropriately.



Historic precedent exists for small additions that are located on the side of a building.



This rear addition is compatible. It is set behind the primary contributing buildings, is separated by an offset, and is subordinate in height, mass and scale. It is also a successful contemporary addition.



This is a compatible rear addition even though it is slightly taller than the historic building. It is compatible because it is offset, separated by a hyphen and uses compatible materials.

5.8 Choose materials that are compatible with the existing building and other contributing buildings in the context area.

The materials used in an addition may match the existing building, but that is not required. If the materials for the addition are different:

- Use materials that are similar in form, design, texture, dimension, and scale.
- Avoid over-scaled materials, such as extra-large bricks.
- Do not use materials that only approximate the look of traditional building elements, such as window sills that do not project from the wall, or imitation keystones above windows or doors.
- Consider using new interpretations of windows, doors, and other features to distinguish the addition.
- Engineered concrete pier foundations, or other options that meet the current City of Houston Construction Code, can be wrapped with brick for a more traditional look, if desired.
- Use traditional or contemporary designs for skirting or screening an addition's foundation, but install the screening in a traditional manner.
- Alternative materials, such as cementitious fiber siding, may be used when they appear compatible with traditional materials (such as wood siding) used on the existing building and contributing buildings in the context area. Choose a material that is similar in size, texture, and finish, particularly if the addition is taller or wider than the existing building.
- Use roofing materials that match the original building when the addition will be differentiated in other ways. A subtle change in style or color is also appropriate.

5.9 Select windows and doors that are compatible with those in the existing building and other contributing buildings in the context area.

Since windows and doors are key character-defining features of a historic building, it is important to choose designs for an addition that will be complementary and compatible. Compatibility can be achieved through similar scale and proportions, design of individual units, and placement in relation to one another. Greater flexibility in design and arrangement can be used in less visible locations, such as toward the rear of the addition.

- Maintain a similar proportion between window/door openings and solid wall surfaces on a new wall that will be visible from the street.
- Select windows and doors that are similar in scale and proportion to those on the existing building.
- Arrange windows and doors to be similar to the existing building. For example, if a historic house has paired windows, consider pairing windows on the addition as well.
- Windows on the addition may match the general lite pattern of windows on the existing house, or may be more simple, but may not be more complex. For example, if the historic windows are two-over-two, the addition windows could be two-over-two, two-over-one, or one-over-one.
- Decorative windows were used primarily for front rooms in historic houses. The presence of one or two decorative windows on the historic building does not justify the use of decorative windows on the addition.
- Doors on the addition may match the design of doors on the existing building or may be more simple in design, but may not be more complex. For example, a door with transom and sidelights is appropriate for the front entrance to a historic building; an addition to that building might include a door with a similar design, but no sidelights or transom.
- Windows must be recessed and inset, with a traditional profile.
- Window and door openings must be finished with trim that is similar in size and finish to the trim found on the existing building. New trim may have a different profile.



This is a successful addition even though it is difficult to detect the difference between old and new. The building is small to begin with so using the same materials is an acceptable approach.



This inappropriate addition overwhelms the historic building in mass and scale. It also caused loss of a substantial amount of historic building material.

5.10 Minimize the cumulative effects of multiple additions.

A series of multiple changes to a building can have a negative impact on integrity and, as a result, contributing status. Therefore, all proposed changes must be considered as part of a whole. A project that might be found appropriate, if the building has not already been altered, could be considered inappropriate as the latest in a series of changes, each of which chip away at character-defining features and the overall integrity of a building.

Present the entire planned project should be presented in the Certificate of Appropriateness application. Applicants who hold back “future phases” of a project in order to gain approval for initial work may find that subsequent proposals will not be approved, if the cumulative effect of all of the changes is too great and, collectively, diminishes the integrity of the building.

5.11 Architectural details can be contemporary on an addition.

An addition should look as if it were built in its own time, rather than like a historic replica. When using contemporary architectural details, ensure that they are appropriately sized (similar to the existing building). New interpretations of traditional detailing are encouraged.

5.12 Select a less visible location for parts of the addition where more flexibility in design is desired.

Although an addition should be compatible, overall, with the existing building and other contributing buildings in the context area,

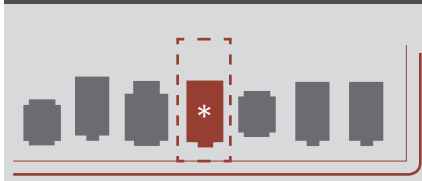


The wall of this two-story addition is inset from the historic building and thus the original corner remains visible. The side wall addition is subordinate in scale and preserves the original eave line as well.

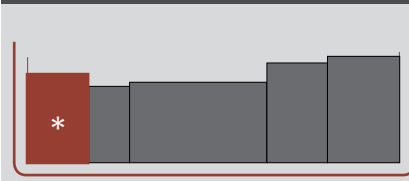
LOCATING ALTERATIONS ON A CONTRIBUTING STRUCTURE

An alteration to a historic building may be considered where it will not affect character defining features. For most historic buildings, the front facade is the most important to preserve intact. Many side walls are also important to preserve where they are highly visible from the street. By contrast, portions of a side wall that are not as visible have more flexibility. The rear wall is usually the least sensitive.

RESIDENTIAL BUILDING

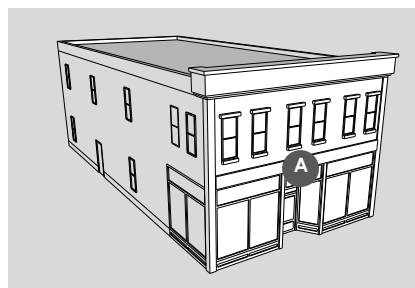


COMMERCIAL BUILDING



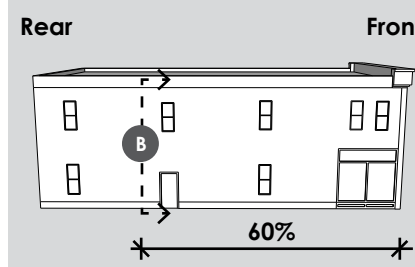
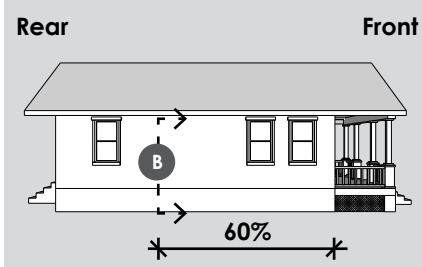
LOCATION A: PRIMARY FAÇADE

Preservation and repair of features in place is the priority.



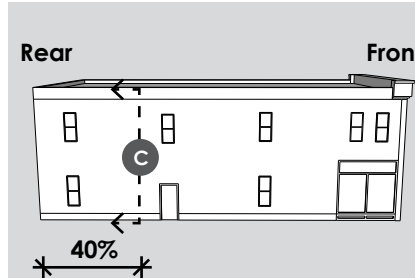
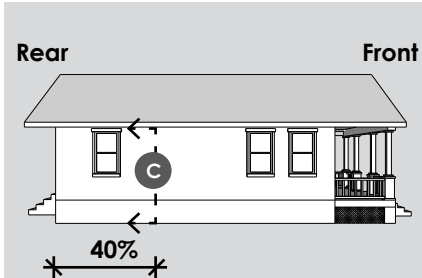
LOCATION B: HIGHLY VISIBLE SECONDARY WALL

Preservation and repair of features in place is the priority. Location B is the front 60% of the historic side wall length, measured from the front wall plane.



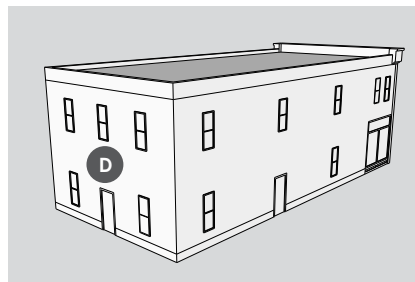
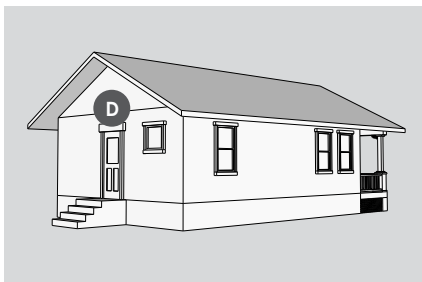
LOCATION C: LESS VISIBLE SECONDARY WALL

Preservation is still preferred, but additional flexibility exists for compatible alterations. Location C is the rear 40% of the historic side wall length, measured from the front wall plane.



LOCATION D: NOT VISIBLE REAR WALL

Alterations to the rear that are not visible from the street do not require a Certificate of Appropriateness.



This chart illustrates the relative position of the most sensitive parts of a contributing structure. While each building is considered on a case-by-case basis, this type of analysis will be used to determine where a change may occur. As an example, a new window may be installed in Location C without a negative effect to the historic character of a building. On the other hand, locating a new window in Location B would have a negative effect.

5.13 Design a new porch to be compatible with the existing building.

A new porch may be added in a location where it will not affect the integrity of the historic building, such as at the rear of the building or toward the rear on a side wall. A new porch can also be included as part of a larger addition, particularly when the porch helps to reduce the perceived mass and scale of the addition. To design a new porch that is compatible with the existing building (and its porch):

- Keep the scale, proportion, and character of the new porch compatible with the historic structure. New interpretations of traditional designs are appropriate; for example, a new porch on a Craftsman bungalow might incorporate full-height square-tapered porch columns instead of partial-height columns set on masonry bases.
- Match the finished floor height of the new porch to the existing building.
- The eave height of a new porch can match the eave height of an existing front porch or be lower.
- Use materials that are similar in scale, proportion, texture, and finish to an existing front porch.

5.14 Design a garage addition to minimize its visual impact, as seen from the street.

Historically, garages were usually detached and located at the rear of the property; front-facing attached garages, which only became popular after the end of the Houston Heights historic districts' period of significance, are not appropriate.

- Locate an addition with a front-facing garage in the rear third of the lot, unless a hyphen is used to visually separate the garage from the existing building.
- An addition to an existing house which is not located on a corner lot can incorporate a side-facing garage door.
- Carports must be located at the rear third of the lot and cannot be attached to a house.



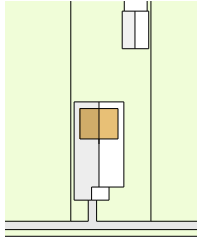
This is an inappropriate carport since it is attached to the house and is too large.

APPROPRIATE AND INAPPROPRIATE ROOF ADDITION ALTERNATIVES

These images illustrate how the design guidelines for adding a rooftop addition would apply to a series of alternatives.

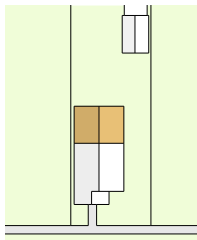
1. Addition Set Back 60% with Low Walls Inset from Historic Walls

- Addition is set back 60% of the length of the historic side walls from the front wall plane
- Roof pitch matches historic building
- Eave line maintained



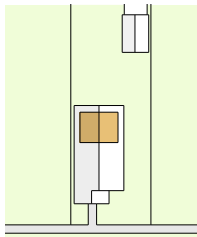
2. Addition Set Back 60% with Tall Walls Inset from Historic Walls

- Addition is set back 60% of the length of the historic side walls from the front wall plane
- Roof pitch matches historic building
- Eave line maintained



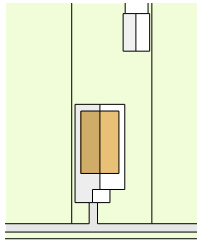
3. Addition Set Back 60% with Tall Walls Aligned with Historic Walls

- Addition is set back 60% of the length of the historic side walls from the front wall plane
- Roof pitch matches historic building
- Eave line maintained



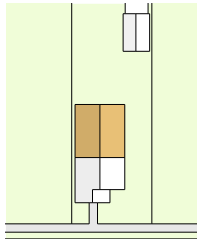
4. Addition Set Back 20% with Low Walls and Inset from Historic Walls

- Addition is set back 20% of the length of the historic side walls from the front wall plane
- Roof pitch matches historic building
- Eave line maintained
- Addition is not subordinate to historic building



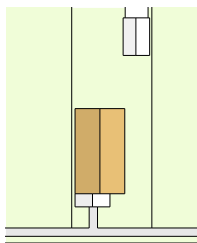
5. Addition Set Back 40% with Tall Walls Aligned with Historic Walls

- Addition is set back 40% of the length of the historic side walls from the front wall plane
- Roof pitch matches historic building
- Eave line maintained
- Addition is not subordinate to historic building



6. Addition Set Back 0% with Tall Walls Aligned with Historic Walls

- Addition is set back 0% of the length of the historic side walls from the front wall plane
- Roof pitch matches historic building
- Eave line is not maintained
- Addition is not subordinate to historic building



APPROPRIATE AND INAPPROPRIATE ADDITION COMBINATIONS

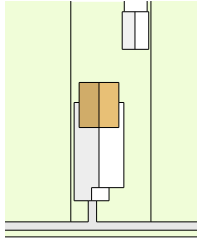
1. Combination of Rooftop Addition and Moderate Two-Story Rear Addition

Rooftop Addition:

- Set back from front wall plane 75% of historic side wall length

Rear Addition:

- Inset from side wall: 3 ft.
- Addition length: 25% of historic side wall



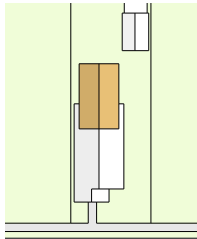
2. Combination of Rooftop Addition and Long Two-Story Rear Addition

Rooftop Addition:

- Set back from front wall plane 75% of historic side wall length

Rear Addition:

- Inset from side wall: 3 ft.
- Addition length: 50% of historic side wall



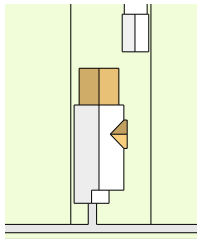
3. Combination of One-Story Side Addition and Moderate One-Story Rear Addition

Side Addition:

- Set back from front wall plane 60%
- Extruded 2 ft.
- Length: 25% of historic side wall length

Rear Addition:

- Inset from side wall: 3 ft.
- Addition length: 50% of historic side wall



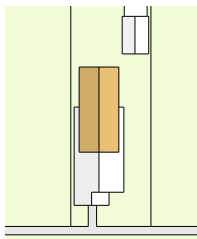
4. Combination of Large Rooftop Addition and Large Two-Story Rear Addition

Rooftop Addition:

- Set back from front wall plane 50% of historic side wall length

Rear Addition:

- Inset from side wall: 3 feet
- Addition length: 50% of historic side wall

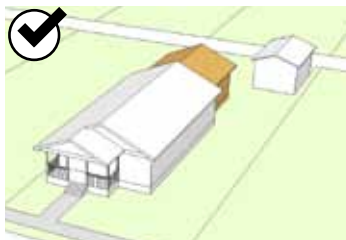
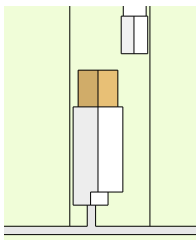


APPROPRIATE AND INAPPROPRIATE REAR ADDITION ALTERNATIVES

These images illustrate how the design guidelines for adding a rear addition would apply to a series of alternatives.

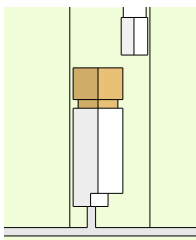
1. One-Story Addition Inset from Historic Walls

- Roof pitch matches historic building
- Eave line maintained
- Height and width of historic building is maintained
- Maintains all corners of historic structure



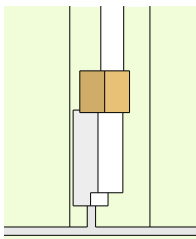
2. One-Story Addition with Connector and Walls Aligned with Historic Walls

- Roof pitch matches historic building
- Eave line maintained
- Height and width of historic building is maintained
- Maintains all corners of historic structure



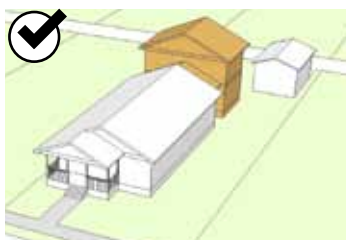
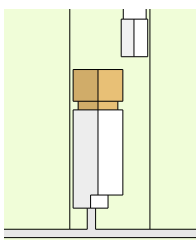
3. One-Story Addition Inset from One Historic Wall and Offset from One Historic Wall

- Roof pitch matches historic building
- Eave line maintained
- Width of historic building is maintained
- Maintains 3 corners of historic structure



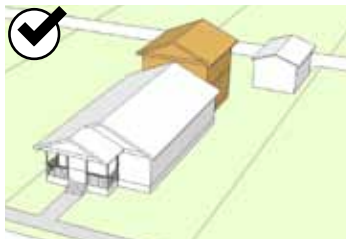
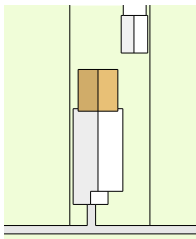
4. Two-Story Addition with Connector and Walls Aligned with Historic Walls

- Roof pitch matches historic building
- Eave line maintained
- Width of historic building is maintained
- Maintains all corners of historic structure



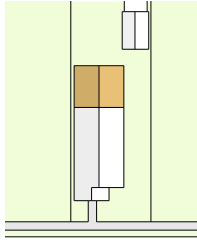
5. Two-Story Addition Inset from Historic Walls

- Roof pitch matches historic building
- Eave line maintained
- Width of historic building is maintained
- Maintains all corners of historic structure



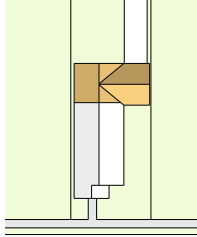
6. Two-Story Addition with Walls Aligned with Historic Walls

- Roof pitch matches historic building
- Eave line maintained
- Height overwhelms historic building
- Does not preserve rear corners
- Does not maintain corners of historic structure



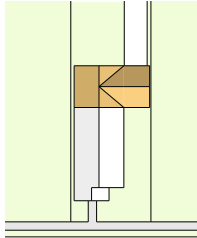
7. One-Story Addition with Offset from Historic Walls in "L-Form"

- Eave line maintained
- Width of historic building is not maintained.
- Form is out of character
- Does not maintain corners of historic structure



8. Two-Story Addition Offset from Historic Walls in "L-Form"

- Eave line maintained
- Height overwhelms historic building
- Does not maintain corners of historic structure

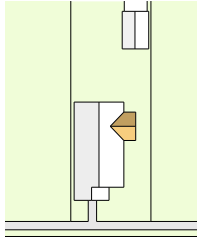


APPROPRIATE AND INAPPROPRIATE SIDE ADDITION ALTERNATIVES

These images illustrate how the design guidelines for adding a side addition would apply to a series of alternatives.

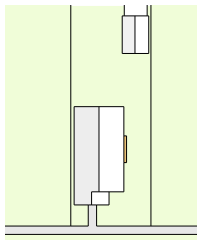
1. One-Story, Moderate Size Addition at Rear of Side Wall

- Addition is set back 60% of the length of the historic side walls from the front wall plane
- Addition is 30% as long as historic side wall.
- Addition is 25% as wide as historic front wall plane length
- Eave line not maintained



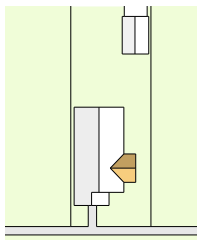
2. One-Story, Small Size Addition at Mid-Point of Side Wall

- Addition is centered at the mid-point of side wall
- Addition is 30% as long as historic side wall.
- Addition is 7% as wide as historic front wall plane length
- Eave line is maintained



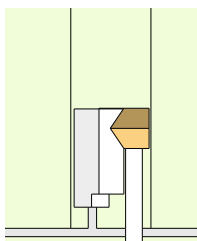
3. One-Story, Moderate Size Addition at Front of Side Wall

- Addition is set back 25% of the length of the historic side walls from the front wall plane
- Addition is 30% as long as historic side wall.
- Addition is 25% as wide as historic front wall plane length
- Eave line not maintained



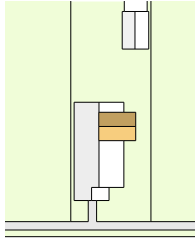
4. One-Story, Large Size Garage Addition at Rear of Side Wall

- Addition is set back 60% of the length of the historic side walls from the front wall plane
- Addition is 42% as long as historic side wall.
- Addition is 50% as wide as historic front wall plane length
- Eave line is maintained



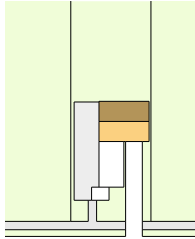
5. Two-Story, Moderate Size Addition at Rear of Side Wall

- Addition is set back 60% of the length of the historic side walls from the front wall plane
- Addition is 25% as long as historic side wall.
- Addition is 30% as wide as historic front wall plane length
- Eave line not maintained



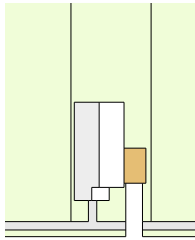
6. Two-Story, Large Size Addition at Rear of Side Wall

- Addition is set back 60% of the length of the historic side walls from the front wall plane
- Addition is 42% as long as historic side wall.
- Addition is 50% as wide as historic front wall plane length
- Eave line is maintained



7. Attached Car Port Addition at Front of Side Wall

- Addition is set back 60% of the length of the historic side walls from the front wall plane
- Addition is 42% as long as historic side wall.
- Addition is 25% as wide as historic front wall plane length
- Eave line is maintained



MANDATORY APPROVALS FOR ADDITIONS

The City of Houston's historic preservation ordinance provides that the Planning Director shall issue a Certificate of Appropriateness for the construction of any one, but not combination, of the following additions to a contributing structure in a historic district.

1. A rear addition that:
 - a. Is not taller than the existing structure;
 - b. Is set back from the side property lines as least as much as the structural walls of the existing structure;
 - c. Is not wider than the wall to which it is attached;
 - d. Does not require the demolition of any portion of the existing structure except for the rear wall to which the addition will be attached; and
 - e. Has a roof pitch that is less than or equal to the existing structure; and
 - f. Is not constructed on a building that has had an addition already approved with a Certificate of Appropriateness.
2. A side addition that:
 - a. Is not taller than the existing structure;
 - b. Is attached only to one exterior wall of the existing structure and does not extend past the existing rear wall of the side to which it is attached;
 - c. Is set back from the front of the wall to which it is attached by at least 30% of the distance between the front of the wall to which it is attached and the rear of the wall to which it is attached;
 - d. Is not wider than half the distance that the addition is set back from the front of the wall to which it is attached;
 - e. Does not require the demolition of any portion of the existing structure except for the exterior wall to which the addition will be attached; and
 - f. Does not deviate from the roof pitch of the existing structure except for cross gable or hip roofs; and
 - g. Is not constructed on a building that has had an addition already approved with a Certificate of Appropriateness.
3. A partial second-story addition that:
 - a. Is constructed on top of a one-story structure;
 - b. Does not extend outside the footprint of the existing structure;

- c. Is set back from the front of the wall to which it is attached at least half of the distance between the front wall of the existing structure and the farthest point of the rear of the existing structure;
- d. Has a plate height that does not exceed the plate height of the story beneath the proposed addition;
- e. Has a roof pitch that is less than or equal to the existing structure;
- f. Is constructed without the removal of any existing exterior walls; and
- g. Is not constructed on a building that has had an addition already approved with a Certificate of Appropriateness.

REAR ADDITION "SHALL APPROVE"

Conditions:

- Is not taller than the existing building;
- Is set back from the side property lines at least as much as the structural walls of the existing building;
- Is not wider than the wall to which it is attached;
- Does not require the demolition of any portion of the existing building except for the rear wall to which the addition will be attached;
- Has a roof pitch that is less than or equal to the existing building; and
- Is not constructed on a building that has had an addition approved under the historic preservation ordinance.



ROOF TOP ADDITION "SHALL APPROVE"

Conditions:

- Is constructed on top of a one-story building;
- Does not extend outside of the footprint of the existing building;
- Is set back from the front wall of the existing building at least half the distance between the front wall of the existing building and the farthest point of the rear of the existing building;
- Has a plate height that does not exceed the plate height of the story beneath the proposed addition;
- Has a roof pitch that is less than or equal to the existing building;
- Is constructed without the removal of any existing exterior walls; and
- Is not constructed on a building that has had an addition approved under the historic preservation ordinance.



SIDE ADDITION "SHALL APPROVE"



Conditions:

- Is not taller than the existing building;
- Is attached only to one exterior wall of the existing building and does not extend past the existing rear wall of the side to which it is attached;
- Is set back from the front of the wall to which it is attached at least 30 percent of the distance between the front of the wall to which it is attached to the rear of the wall to which it is attached;
- Is not wider than half the distance that the addition is set back from the front of the wall to which it is attached. For example, if the addition is set back 20 feet from the front wall to which it is attached, the addition may not be wider than ten feet;
- Does not require the demolition of any portion of the existing building except for the exterior wall to which the addition will be attached; and
- Does not deviate from the roof pitch of the existing building except for cross gable or hip roofs; and
- Is not constructed on a building that has had an addition approved under the historic preservation ordinance.

SECTION 6:

ALTERATIONS AND ADDITIONS TO NONCONTRIBUTING STRUCTURES

A structure may be classified as noncontributing because it was constructed after the end of the historic district's period of significance (see page 2-3), has been altered in a way that removes or conceals character-defining features (see page 2-6), or otherwise does not share the characteristics that make the historic district, as a whole, significant. Since noncontributing buildings already do not support the historic qualities of the district, the criteria for making changes to them are less strict than those for contributing structures. However, the visual qualities of noncontributing structures still impact the character of the historic district, so many changes to them must be managed.

In addition, a building that is classified as noncontributing due to previous inappropriate alterations may have the potential to be restored. It is important to recognize whether a building has the potential to contribute to the significance of the historic district and avoid destroying that potential with additional changes, if possible.

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Measurable Design Standards for New Additions.....	6-4
Table 1: Setbacks	6-4
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Table 4: Eave Height	6-7
Table 5: Building Wall (Plate) Height	6-8
Table 6: Garage Ridge Height	6-9
Table 7: Front Wall Width and Offsets	6-10
Table 8: Side Wall Length and Offsets.....	6-11
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Table 10: Front Porch Width and Depth	6-13
Design Guidelines for Alterations and Additions to Noncontributing Structures.....	6-14

NOTE:

The recommended design standards are in draft form for discussion purposes only. This material has not been reviewed by the City's legal counsel and is not final until after council consideration.

RULES FOR ALTERATIONS AND ADDITIONS TO NONCONTRIBUTING STRUCTURES

Most changes to noncontributing structures within a historic district require a Certificate of Appropriateness. Some of these can be approved administratively by the Planning Director, while others must be reviewed by the HAHC. Some changes do not require a Certificate of Appropriateness at all. Please review the following information to determine what criteria apply to your project, as established in the historic preservation ordinance.

The following types of work **do not require a Certificate of Appropriateness**.

- Ordinary maintenance and repair
- Re-roofing with in-kind materials with no change to the structure, shape, or pitch of the roof
- An alteration that is obscured from view from the street by the original structure and not merely obscured by fencing, landscaping, non-historic additions, or other impermanent obstructions
- Gutters, downspouts, storm windows and doors, window screens, screen doors, temporary emergency weatherization features such as plywood coverings over windows, porch ceiling fans, light fixtures, HVAC units, landscaping
- Fences
- Removal of burglar bars, satellite dishes, antennae, solar panels, free-standing signs, and accessibility ramps or lifts
- Installation of solar panels, antennae, satellite dishes, or other roof equipment installed on the rear half of the roof
- Installation of free-standing signs
- Painting non-masonry surfaces, and repainting previously painted masonry surfaces
- Reconstruction of a portion of a noncontributing structure that was completely or partially destroyed by a fire, natural disaster, or other damage not intentionally caused by the owner of the structure, only if the reconstruction is built within the same footprint and has the same exterior features as the damaged or destroyed noncontributing structure
- Demolition of a noncontributing structure

The following types of work **require a Certificate of Appropriateness**, which may be **approved administratively**:

1. An alteration, rehabilitation, or restoration of a noncontributing structure that *does not require* the removal or replacement of the structural elements (not including the foundation) within 67% or more of the structure, can be approved administratively by the Planning Director, if it meets the following criteria:
 - a. The proposed activity must recognize the building, structure, object, or site as a product of its own time and avoid alterations that seek to create an earlier or later appearance; and
 - b. The proposed activity must match the architectural features, materials, and character of either the existing noncontributing structure or the contributing structures within the context area.
2. The HAHC **must review** any application for a Certificate of Appropriateness which proposes the alteration, rehabilitation, or restoration of a noncontributing structure that requires the **removal or replacement of the structural elements (not including the foundation) within 67% or more of the structure**. The application will be considered based on the criteria and design guidelines for New Construction, provided elsewhere in this section.
3. **Proposed additions to a noncontributing structure are eligible for administrative review**, as long as they meet the following criteria:
 - a. The distance from the property line to the front and side walls, porches, and exterior features of any proposed addition or alteration must be compatible with the distance from the property line of similar elements of existing contributing structures in the context area.
 - b. The noncontributing structure with the constructed addition is compatible with the typical proportions and scale of existing contributing structures in the context area.

Note: If the Planning Director finds that an application for a Certificate of Appropriateness does not meet the criteria required to qualify for administrative approval, the Director shall refer the application to HAHC for consideration.

DESIGN GUIDELINES FOR ALTERATIONS AND ADDITIONS TO NONCONTRIBUTING STRUCTURES

6.1 Design a new addition to reflect contemporary trends in architecture; to not create a false sense of history.

New construction should reflect the time period in which it is built. While many people think that new buildings in a historic district should look “historic,” attempts to design new “historic” buildings often fail because of inaccurate scale, proportions, and detailing. In addition to failed recreations of historic buildings, even an accurate design of a historic style is inappropriate since it confuses history and the understanding of the district, unless it is a reconstruction with a purpose. Best practices in historic preservation — in place for more than 50 years, and applied all over the United States — instead encourage new buildings and additions to look new.

To make new buildings compatible with existing contributing structures, consider either incorporating new design elements with traditional building forms, or applying traditional design elements to unconventional or contemporary building forms. Either approach, if executed well, can result in the design being compatible with the context area but still easily identifiable as new.

If most contributing structures in the context area are fairly simple in design, the new building should similarly be fairly modest. In a context area where buildings are more highly ornamented or exuberant in design, a new structure could reflect that higher level of complexity.

New construction is required to be compatible with the exterior features of the contributing buildings in the context area; see Criteria 3 on the previous page. No specific architectural styles are required.

6.2 Design an addition to a noncontributing structure to be compatible with the scale and proportion of contributing buildings in the context area.

Additions to noncontributing structures are required to be compatible with the scale and proportion of the contributing buildings in the context area (see Criteria 1 and 3 on page 6-3). This applies to the building overall as well as to individual building elements.

- Use materials that are similar in dimensions, profile, and finish to traditional materials.
- First floor finished floor height may not exceed 30".
- Do not use slab-on-grade construction, except for garages.
- Use engineered concrete pier foundations, or other pier-and-beam options which meet current construction code. Piers can be wrapped in brick for a traditional appearance, if desired.
- Use wall cladding materials, such as siding or brick, that are traditionally sized. Do not use oversized exterior building materials.
- Design the addition with overall height, porch eave height, main roof eave height, and ceiling (plate) heights that are consistent with the existing noncontributing structure or contributing buildings in the context area.
- Use header heights for doors and windows that are similar to contributing buildings in the context area.

6.3 Design additions and alterations to noncontributing buildings to be compatible with the front and side setbacks of contributing structures in the context area.

6.4 If required, design alterations to noncontributing structures using the design guidelines provided for new construction.

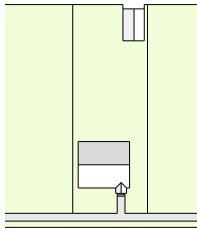
See Criteria 2 on page 6-3.

6.5 Do not destroy historic material that could make a building contributing if in appropriate alterations were reversed.

Some buildings are classified as noncontributing because of inappropriate alterations that have substantially compromised their integrity. If those changes can be reversed, it is possible for a previously noncontributing building to be reclassified. Although no one is required to restore a building, it is important to be aware of the reason for a noncontributing classification before undertaking additional construction projects that could make it impossible to reverse previous alterations.

APPROPRIATE AND INAPPROPRIATE ADDITIONS TO NON-CONTRIBUTING BUILDINGS

1. Existing Non-Contributing Building



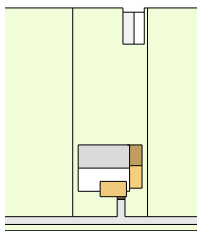
2. Side and Porch Addition

Porch Addition:

- 50% of front wall plane

Side Addition:

- Offset 1.5 ft. from front wall plane
- 1-story in height



3. Full Second-Story Roof and Porch Addition

Porch Addition:

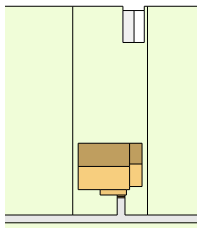
- 50% of front wall plane

Side Addition:

- Offset 1.5 ft. from front wall plane
- 2-stories in height

Rooftop Addition:

- Full 2nd-story addition
- Appropriate scale and style
- Compliments existing window patterns



4. Inappropriate Full Second-Story Roof and Porch Addition

Porch Addition:

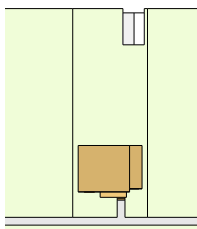
- 50% of front wall plane
- Inappropriate scale

Side Addition:

- Offset 1.5 ft. from front wall plane
- 2-stories in height
- Inappropriate roof form and style

Rooftop Addition:

- Full 2nd-story addition
- Inappropriate scale, style and roof form



MEASURABLE DESIGN STANDARDS FOR NEW ADDITIONS

The following quantitative (measurable) standards apply to new additions. These do not require interpretation; the standards are either met or they are not.

Table 1: Setbacks

Additions must be located at a minimum distance from the front and side property lines. Those distances, also known as setbacks, are measured from the property line to the closest wall, porch, or exterior feature.

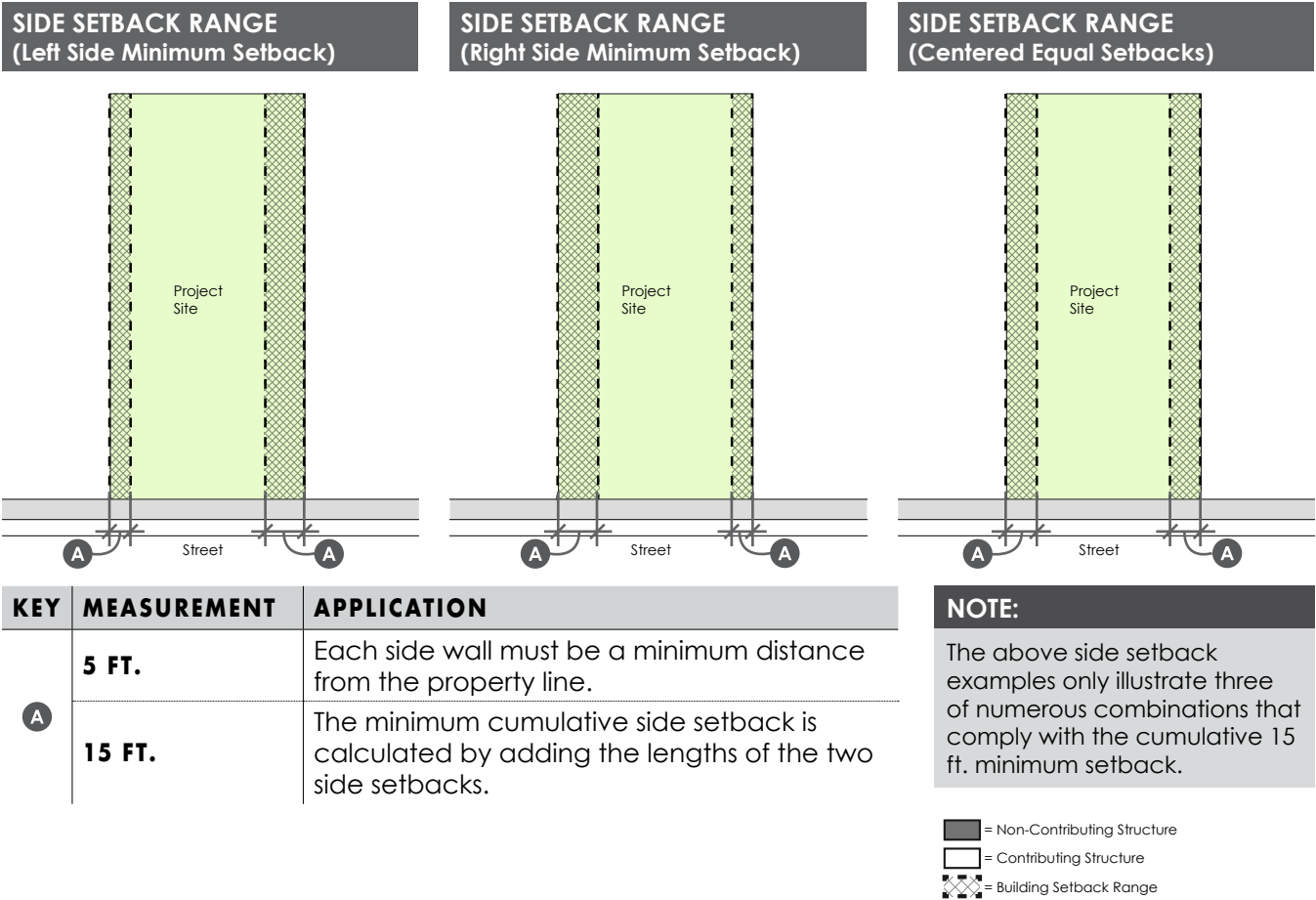


Table 2: Maximum Floor Area Ratio

Floor Area Ratio (FAR) is the ratio of eligible building area to lot size. FAR is calculated by dividing the total square footage of conditioned and unconditioned space in eligible buildings by the square footage of the lot, with the result expressed as a two-digit decimal (such as 0.44). FAR applies to all construction, including both new buildings and additions to existing ones. See additional information on page 7-9.

The following are excluded from FAR calculations: building space with less than 7 foot ceiling height which are not considered habitable due to lack of headroom (per the current City of Houston Construction Codes and International Building Code), up to 250 square feet of a detached garage, and enclosed conditioned or nonconditioned space in detached accessory structures of 120 square feet or less.

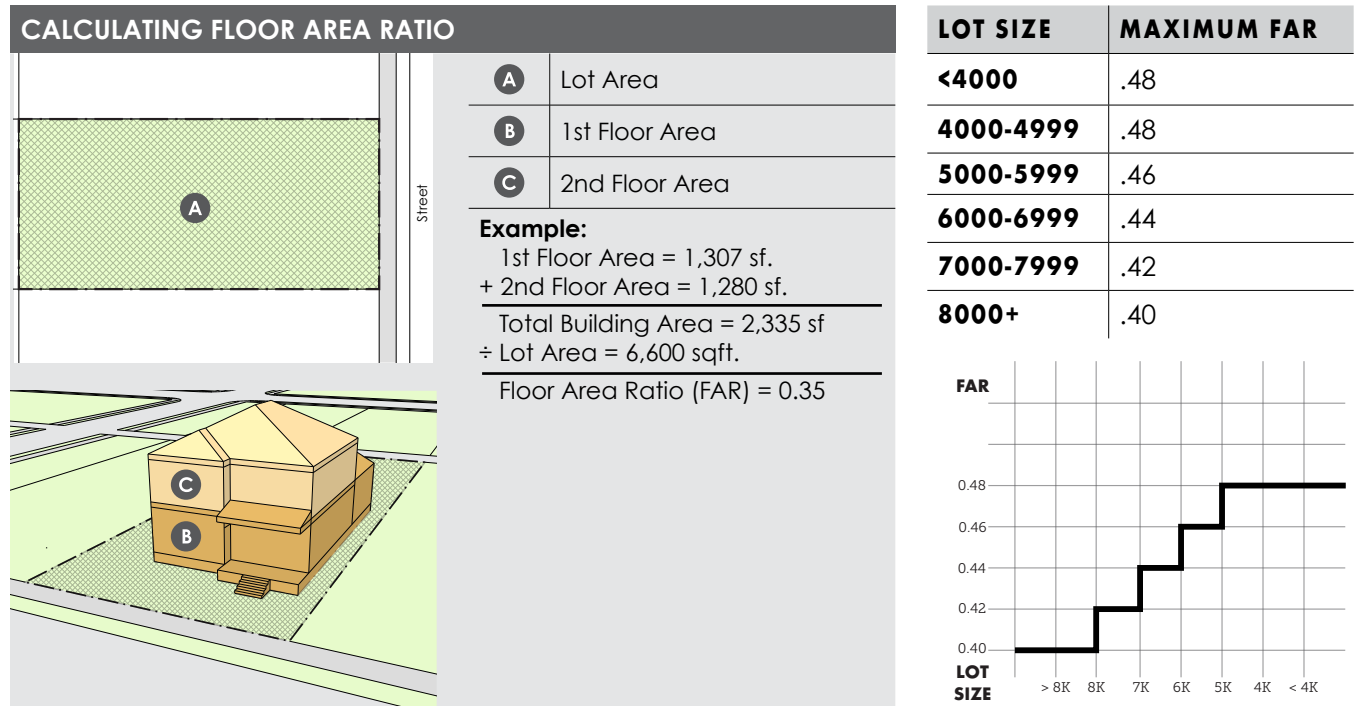



Table 3: Maximum Lot Coverage

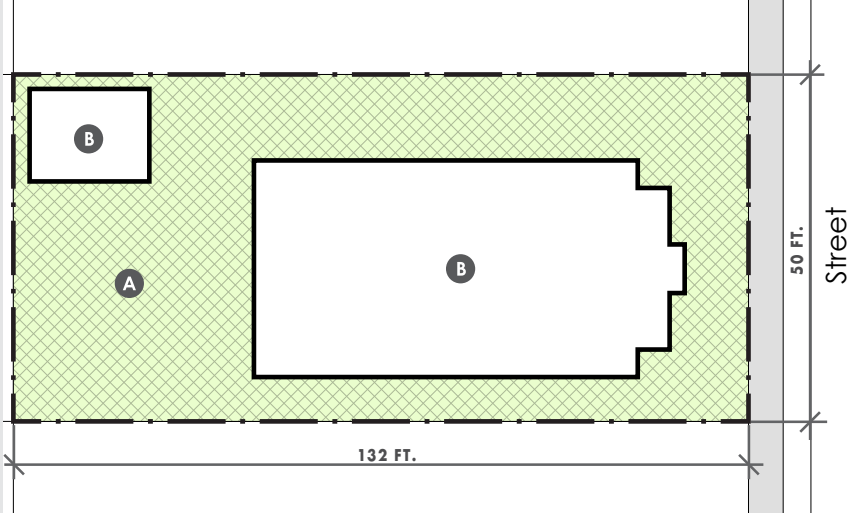
Lot coverage is a measure of the amount of a lot's surface that is covered by buildings, expressed as a percentage (such as 43%). Lot coverage is calculated by dividing the total area of included building footprints by the total area of the lot, where building footprints are measured at the outside of exterior walls.

Lot coverage calculations include primary structures, porches, attached garages and storage space, and detached garages and accessory buildings (whether conditioned or not). Not included are roof overhangs, uncovered decks or patios, and detached accessory structures which are open or only partially enclosed (such as a gazebo), and roofed structures less than 120 square feet, and 250 square feet of a detached garage.

LOT SIZE	MAXIMUM LOT COVERAGE
<4000	44%
4000-4999	44%
5000-5999	42%
6000-6999	40%
7000-7999	38%
8000+	38%

Property Line = - - - - -
 Lot Area = 

CALCULATING LOT COVERAGE



A Lot Area

B Building Footprint

Example:
 Lot Width = 50 ft.
 X Lot Length = 132 ft.

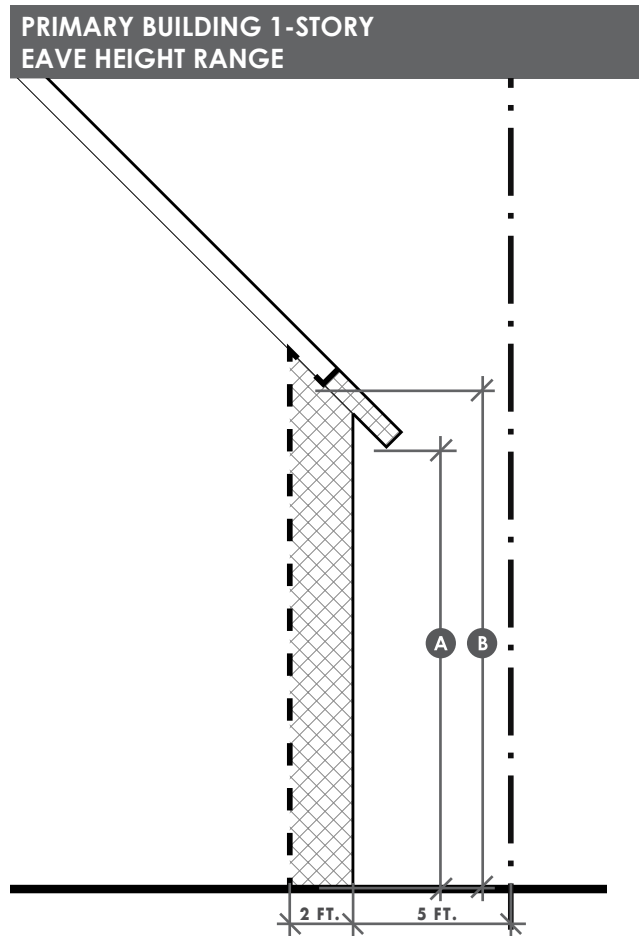
 Lot Area = 6,600 sf.

Building Footprint = 2,500 sf.
 ÷ Lot Area = 6,600 sf.

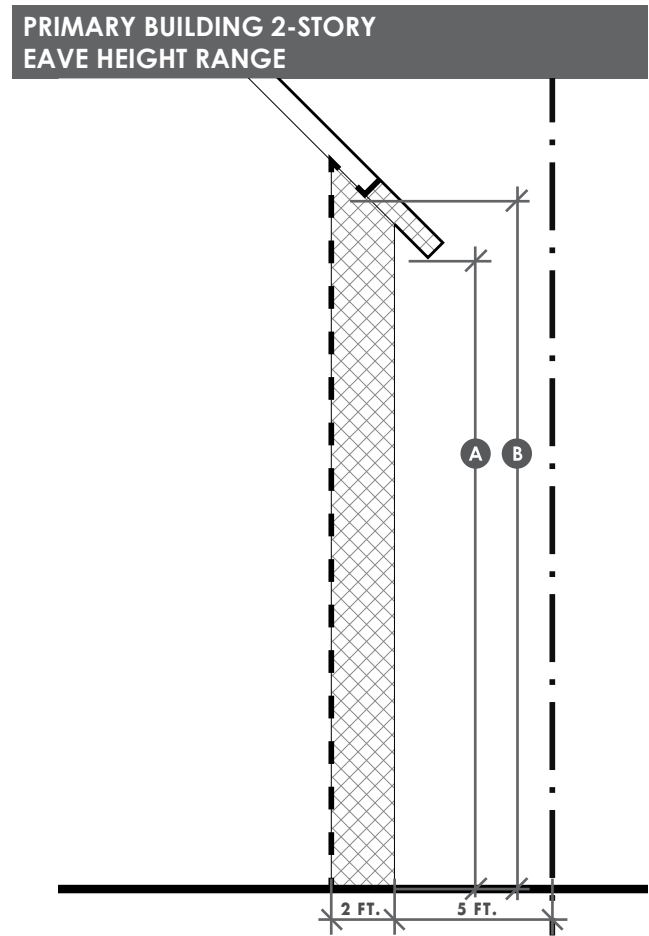
 Lot Coverage = 38%

Table 4: Eave Height

An eave is the overhanging lower edge of a roof. Eave height is the vertical distance from the ground to the eave, as measured from existing natural grade relative to a fixed point in the right-of-way, such as the crown of the street or a manhole cover. The maximum eave height is established at the minimum side setback from the property line; it can increase one foot (1') in height for each one foot (1') increase in side setback. Smaller increases in side setback qualify for the equivalent increase in eave height; for example, an additional seven inches of side setback would result in a maximum of 14' 7" eave height for a one-story roof.



KEY	MEASUREMENT	APPLICATION
A	14 FT.	Maximum 1-story eave height at the 5 FT. MIN. side setback
B	16 FT.	Maximum 1-story eave height with an increase of one foot (1') in height for each one foot (1') increase in side setback



KEY	MEASUREMENT	APPLICATION
A	20 FT.	Maximum 2-story eave height at the 5 FT. MIN. side setback
B	22 FT.	Maximum 2-story eave height with an increase of one foot (1') in height for each one foot (1') increase in side setback

Property Line = - - - -
Range = [shaded area]

Table 5: Building Wall (Plate) Height

Plate height is the distance from the subfloor of a building to the top of the framed wall; in other words, it is the height of the wall of the building. Because plate height can be difficult or impossible to determine in an existing building, this measurement is typically applied to new construction or additions.

KEY	MEASUREMENT	APPLICATION
A	10 FT.	Maximum first floor plate height *See guideline 6.2 on page 6-5
B	8 FT.	Maximum second floor plate height

PRIMARY BUILDING WALL PLATE HEIGHT

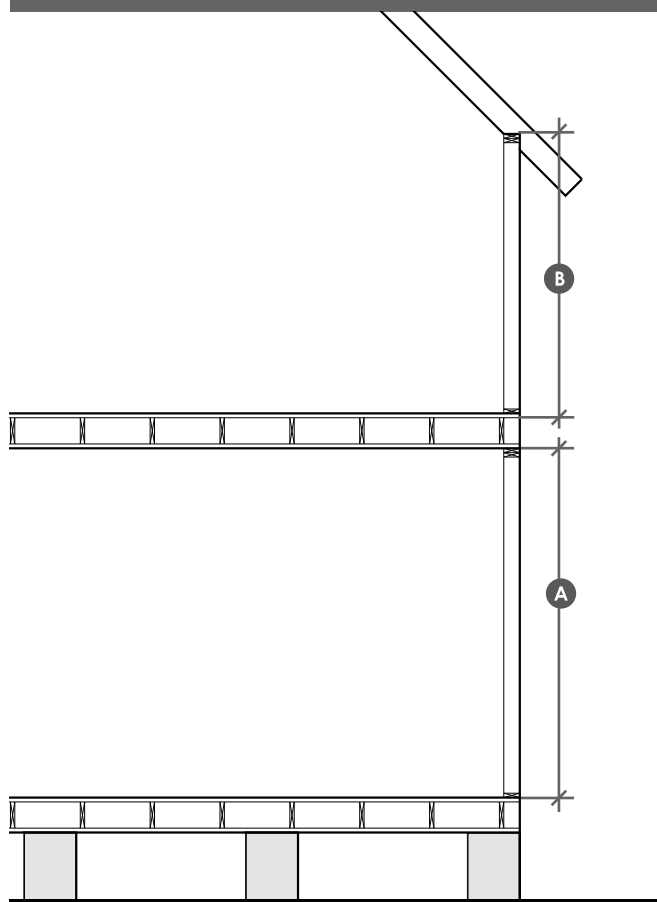
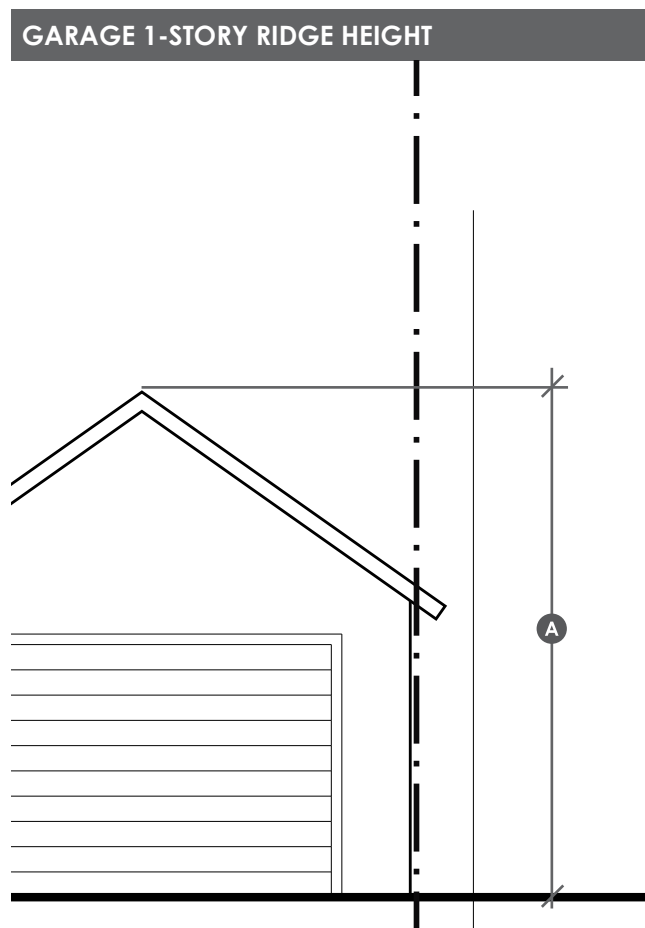
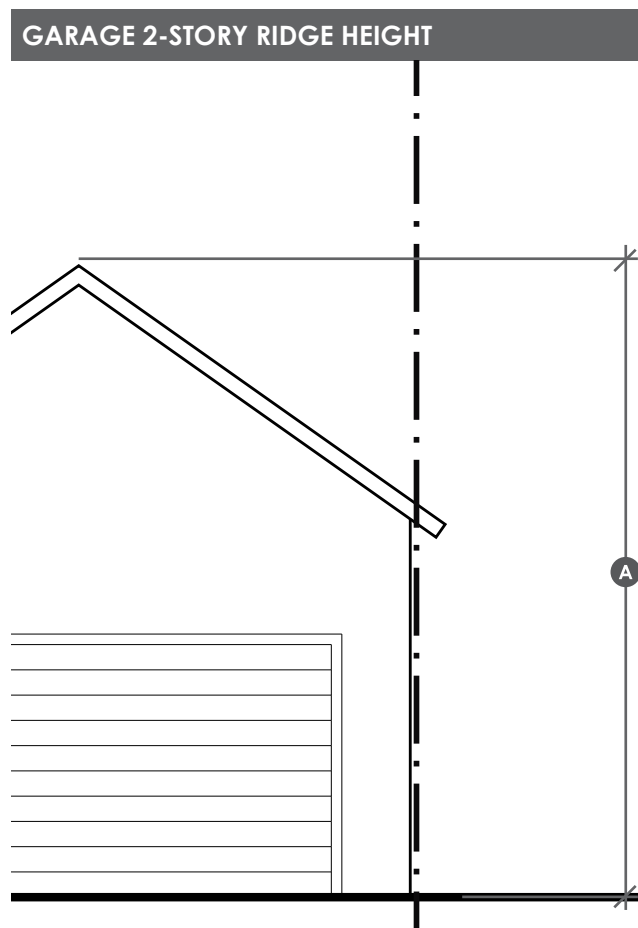


Table 6: Garage Ridge Height

Ridge height is the distance from grade to the top of ridge. These measurements apply to both one-story and two-story garages.



KEY	MEASUREMENT	APPLICATION
A	16 FT.	Maximum 1-story garage ridge height

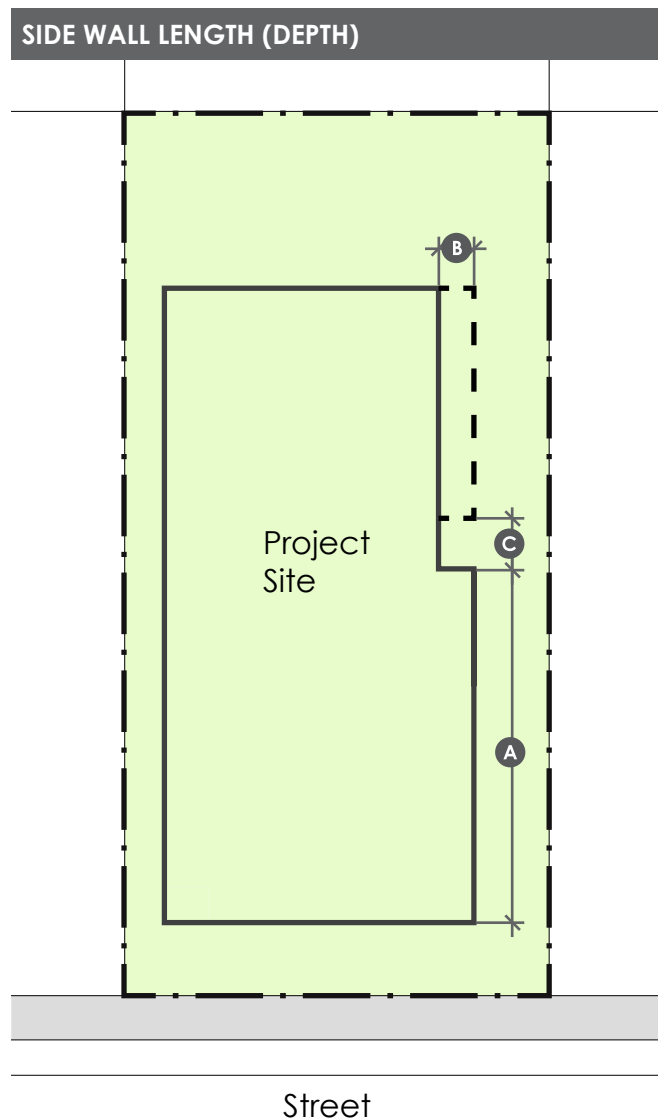


KEY	MEASUREMENT	APPLICATION
A	25 FT.	Maximum 2-story garage ridge height

Property Line = — · — · —
Range = [shaded area]

Table 7: Side Wall Length and Offsets

Maximum overall wall lengths have been established for front walls and side walls. In addition, within those overall maximum lengths, these design standards establish how long a wall can be before it must be offset, with a portion of a wall set farther in or out relative to the rest of the wall. These measurements apply to both one-story and two-story buildings.



SIDE WALL LENGTH (1-STORY BUILDING)		
KEY	MEASUREMENT	APPLICATION
A	50 FT.	Maximum side wall length without offset
B	1.5 FT.	Minimum depth of inset section of side wall
C	6 FT.	Minimum length of inset section of side wall

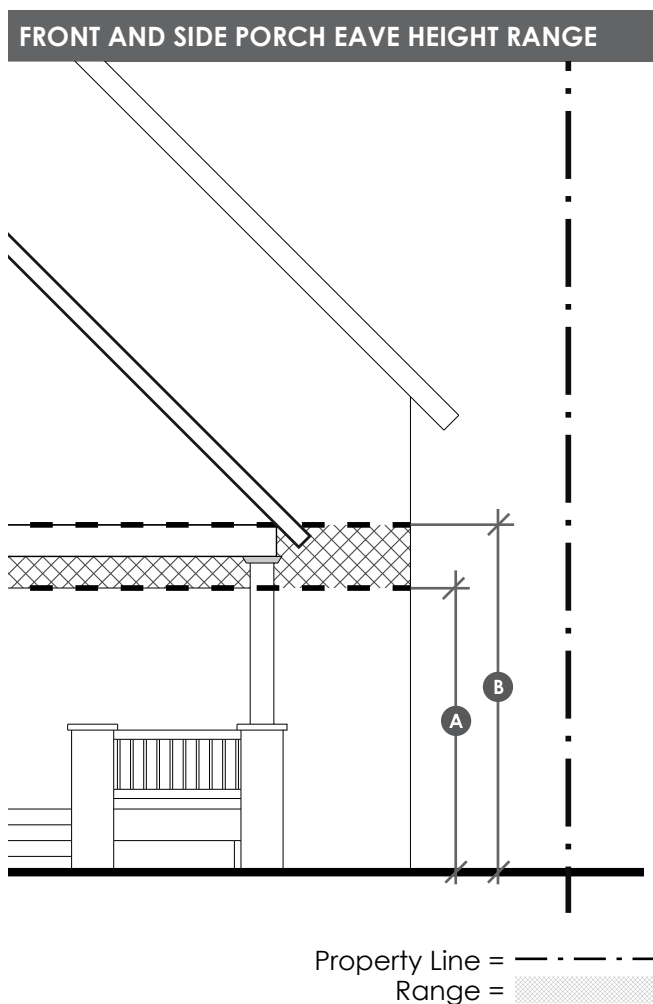
SIDE WALL LENGTH (2-STORY BUILDING)		
KEY	MEASUREMENT	APPLICATION
A	40 FT.	Maximum side wall length without offset
B	1.5 FT.	Minimum depth of inset section of side wall
C	6 FT.	Minimum length of inset section of side wall

Table 8: Porch Eave Height

A porch may be included in an addition. A porch eave is the overhanging lower edge of a porch roof. Eave height is the vertical distance from the ground to the eave, as measured from existing natural grade relative to a fixed point in the right-of-way, such as the crown of the street or a manhole cover.

Porch roofs should be lower than the main roof of the building, unless the main roof extends over the porch.

KEY	MEASUREMENT	APPLICATION
A	9 FT.	Minimum 1-story porch eave height.
B	11 FT.	Maximum 1-story porch eave height.



SECTION 7: NEW CONSTRUCTION

Historic districts can change over time and still retain the qualities that make the area historically, culturally, and architecturally significant. We accomplish this by managing the construction of new buildings and changes to existing ones. For the purposes of this document, new construction means an entirely new building or structure, rather than an addition. The construction of any new building or structure within a historic district requires a Certificate of Appropriateness.

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NOTE:
The recommended design standards are in draft form for discussion purposes only. This material has not been reviewed by the City's legal counsel and is not final until after council consideration.



The raised foundation, shutters and windows on this new infill building are inappropriate. The foundation is too high, the windows are too elaborate and shutters are fake.



The mass and scale of this infill building would be appropriate. However, the stone materials, shutters, and solid-to-void ratio are incompatible.



The mass and scale of this new infill building would be appropriate in some Houston Heights contexts. In addition, the materials, porch, and window features are also appropriate because they are similar to other buildings in its context.

RULES FOR NEW CONSTRUCTION

The City of Houston's historic preservation ordinance establishes clear requirements for new construction within a historic district. These rules seek to differentiate old from new, while ensuring that all buildings within the district are compatible (or *harmonious*) with one another.

The construction of any new building or structure within a historic district requires a **Certificate of Appropriateness**, which must meet the following criteria:

1. The distance from the property line to the front and side walls, porches, and exterior features of any proposed new construction must be compatible with the distance from the property line of similar elements of existing contributing structures in the context area.
2. The exterior features of the proposed new construction must be compatible with the exterior features of existing contributing structures in the context area.
3. The scale and proportions of the new construction, including the relationship of the width, overall heights, eave height, foundation height, porch height, roof shape, and roof pitch, and other dimensions to each other, must be compatible with the typical scale and proportions of existing contributing structures in the context area unless special circumstances, such as an atypical use, location, or lot size, warrant an atypical scale and proportions.
4. The height of the new construction must not be taller than the typical height of existing contributing structures in the context area unless special circumstances, such as an atypical use, location, or lot size warrant an atypical height, except that:
 - In the Houston Heights Historic District East, Houston Heights Historic District West, and Houston Heights Historic District South, a new construction with two stories may be constructed in a context area with only one-story contributing structures as long as the first story of the new construction has proportions compatible with the contributing structures in the context area, and the second story has similar proportions to the first story.

DESIGN GUIDELINES FOR NEW CONSTRUCTION

This document provides both qualitative design guidelines for new construction, as well as quantitative (measurable) design standards. The design guidelines that follow require interpretation and good judgment, to ensure that the proposed project is compatible with the contributing structures in the context area. Each project is considered on its own merits; even if the same building were proposed to be constructed in multiple locations within the historic district, the differences in context areas for those various locations could result in different decisions regarding compatibility.

7.1 Design a new building to reflect contemporary trends in architecture.

New construction should reflect the time period in which they were built. While many people think that new buildings in a historic district should look “historic,” best practices in historic preservation — in place for more than 50 years, and applied all over the United States — encourage new buildings and additions to look new.

Designs should be “differentiated but compatible.” Attempts to design new “historic” buildings often fail because of inaccurate scale, proportions, and detailing. Instead, new buildings and additions or changes to noncontributing structures should either incorporate new design elements with traditional building forms, or utilize traditional design elements but apply those to unconventional or contemporary building forms. Either approach, if executed well, can result in the design being compatible with the context area but still easily identifiable as new.

If most contributing structures in the context area are fairly simple in design, the new building should similarly be fairly modest. In a context area where buildings are more highly ornamented or exuberant in design, a new structure could reflect that higher level of complexity.



Construct a new building to be compatible with contributing buildings in the context area.



Contemporary interpretations of traditional designs and details are encouraged.



This new, contemporary infill building would be appropriate in most contexts; however, the roof material is inappropriate.



Use new interpretations of porch columns, balustrades, rafter ends, and details to distinguish new from old.



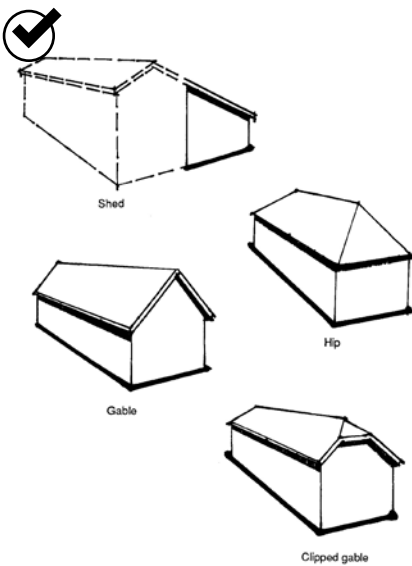
Design a porch to be compatible with the context area.



A hip roof, simple building form and raised porch are appropriate features on this building. Porch and eave height are scaled appropriately.



This new infill building would be incompatible within the Houston Heights Districts. The windows and building massing is out of proportion. Stone is also incompatible within the districts.



Use a roof form similar to those seen historically in the context area.

New construction is required to be compatible with the exterior features of the contributing buildings in the context area; see Criteria 2, on page 7-2. No specific architectural styles are required.

- Use materials that are similar in dimensions, profile, and finish to traditional materials.
- Do not use materials that only approximate the look of traditional building elements, such as window sills that do not project (stick out) from the wall or imitation keystones above windows or doors.
- Use new interpretations of porch columns, railings, windows, and doors to distinguish new construction from older buildings.
- Use contemporary designs for skirting or screening a foundation, but install the screening in a traditional manner.
- Use simple roof forms of moderate pitch.



This column is out of scale with the porch.

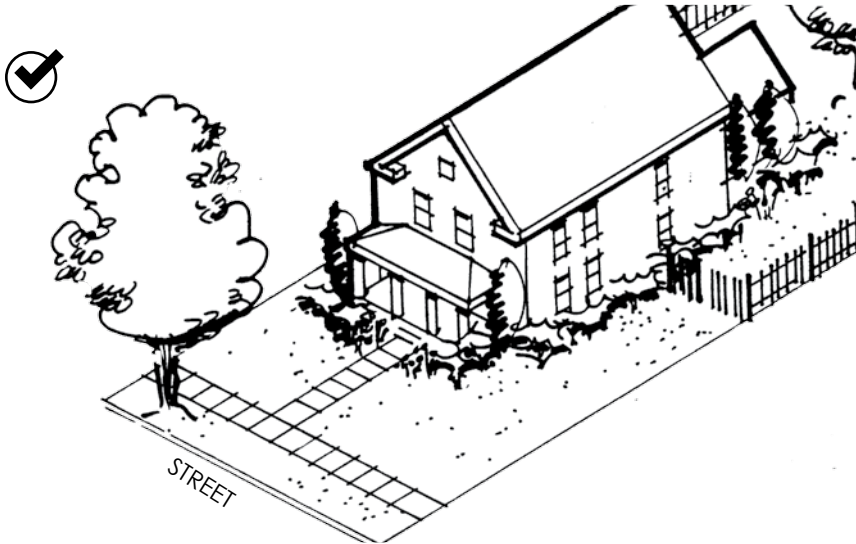


Use an eave overhang that appear similar to those seen on historic buildings in the context area.

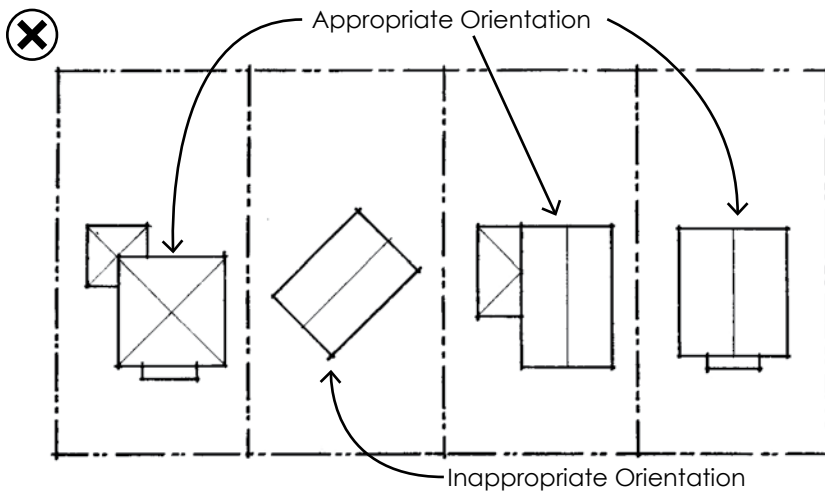
7.2 Orient a new building to match contributing buildings in the context area.

Orientation has to do with the way a building addresses the street. This is as contributing buildings within the context area. In most cases, this will mean that the front wall of a new building is perpendicular to the street, and its primary entrance faces the street.

- Locate the primary entrance to face the street and design it to be clearly identifiable.
- Design the new building with a front porch.



Orient the face of a building to the street.



A new building should be oriented to be compatible with contributing buildings in the context area



Select doors and windows that are durable, convey a sense of human scale, and are compatible with the context area.



Use materials that are similar in dimensions, profile, and finish to traditional materials.

7.3 Design a new building to be compatible with the scale and proportion of contributing buildings in the context area.

Because contributing structures are the most important buildings in the historic district, they must remain prominent. That means that new buildings should be visually subordinate, or secondary, to their contributing neighbors. New buildings should not overshadow (literally or figuratively) contributing structures within the context area.



This building is not compatible with the Houston Heights historic districts context.



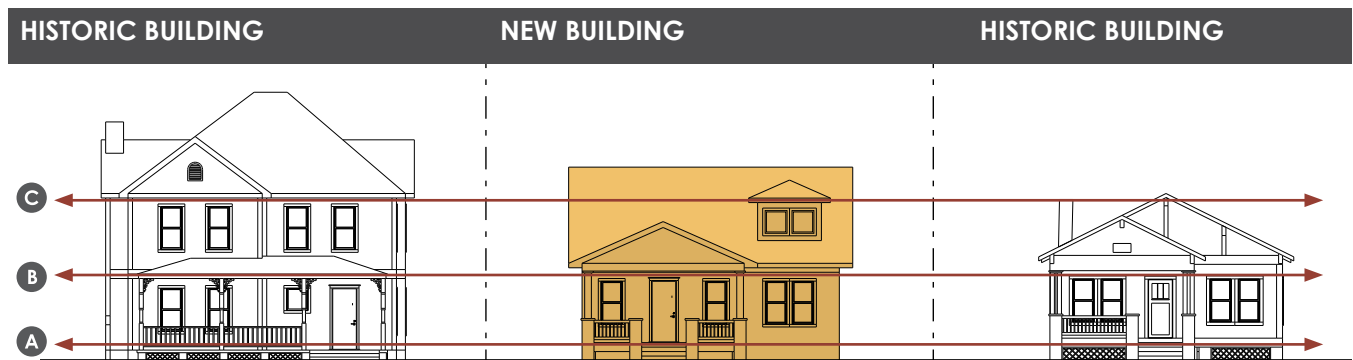
Use doors and windows with proportions and materials that are compatible with the context area in locations that will be highly visible from the street.

New construction is required to be compatible with the scale, proportion, and exterior features of the contributing buildings in the context area (see Criteria 2, 3, and 4 on page 7-2). The most important characteristics to match are scale and proportion. This applies to the building overall as well as to individual building elements.

- First floor finished floor height may not exceed 30".
- Do not use slab-on-grade construction, except for garages.
- Use engineered concrete pier foundations, or other pier-and-beam options which meet current construction code. Piers can be wrapped in brick for a traditional appearance.
- Use wall cladding materials, such as siding or brick, that are traditionally sized. Do not use oversized exterior building materials.
- Design the building with overall height, porch eave height, and ceiling (plate) heights that are consistent with contributing buildings in the context area.
- Use header heights for doors and windows that are similar to contributing buildings in the context area.



The mass & scale of this new infill building would be appropriate in some Houston Heights contexts. However, the foundation is inappropriate.



Align a new building's features with contributing structures in the context area.

- A** Foundation and porch heights
- B** Porch eaves
- C** Ridge lines

MEASURABLE DESIGN STANDARDS FOR NEW CONSTRUCTION

The following quantitative (measurable) standards apply to new construction. These do not require interpretation; the standards are either met or they are not.

Table 1: Setbacks

New structures must be located at a minimum distance from the front and side property lines. Those distances, also known as setbacks, are measured from the property line to the closest wall, porch, or exterior feature.

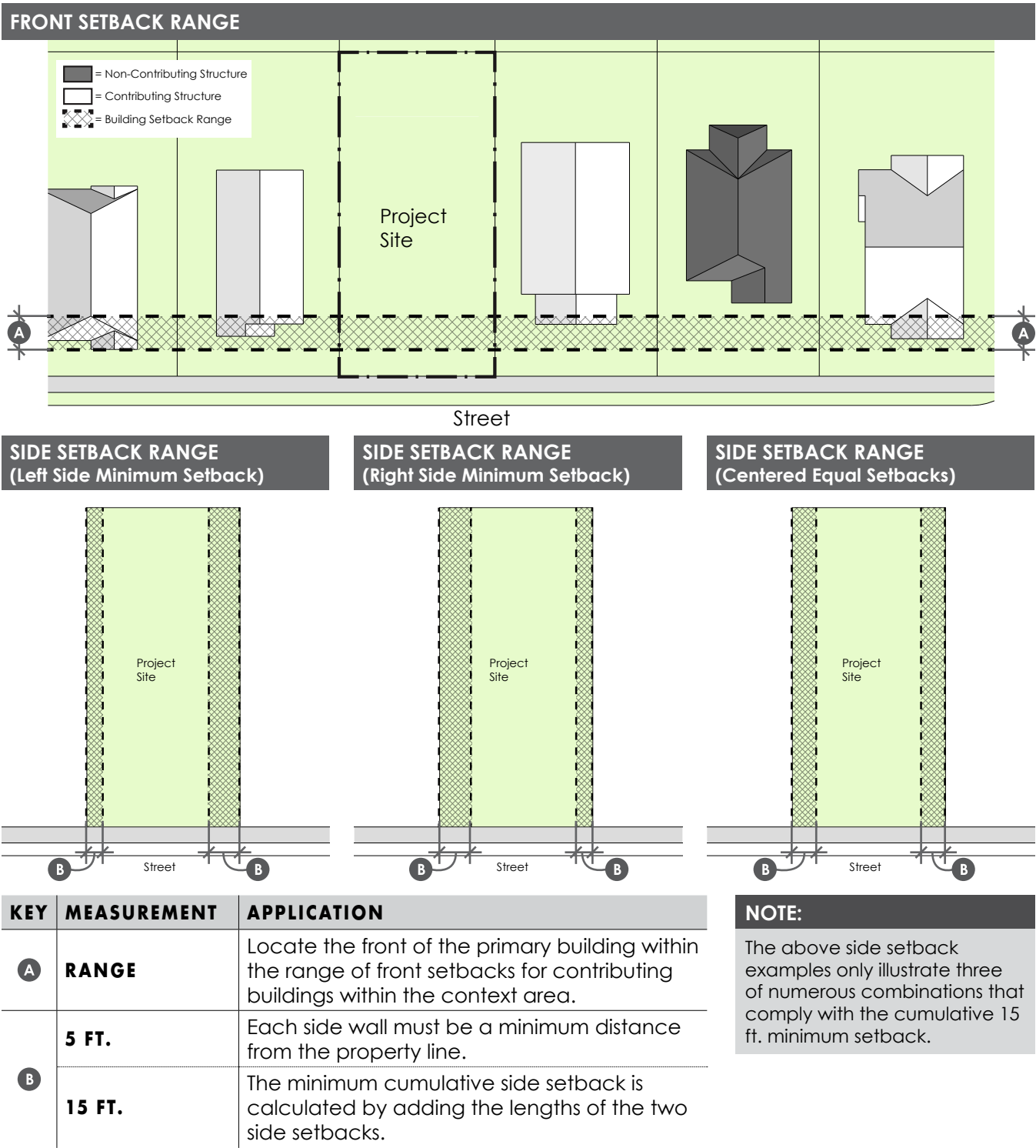


Table 2: Maximum Floor Area Ratio

Floor Area Ratio (FAR) is the ratio of eligible building area to lot size. FAR is calculated by dividing the total square footage of conditioned and unconditioned space in eligible buildings by the square footage of the lot, with the result expressed as a two-digit decimal (such as 0.44). FAR applies to all construction, including both new buildings and additions to existing ones.

The following are excluded from FAR calculations: building space with less than 7 foot ceiling height which are not considered habitable due to lack of headroom (per the current City of Houston Construction Codes and International Building Code), up to 250 square feet of a detached garage, and enclosed conditioned or nonconditioned space in detached accessory structures of 120 square feet or less.

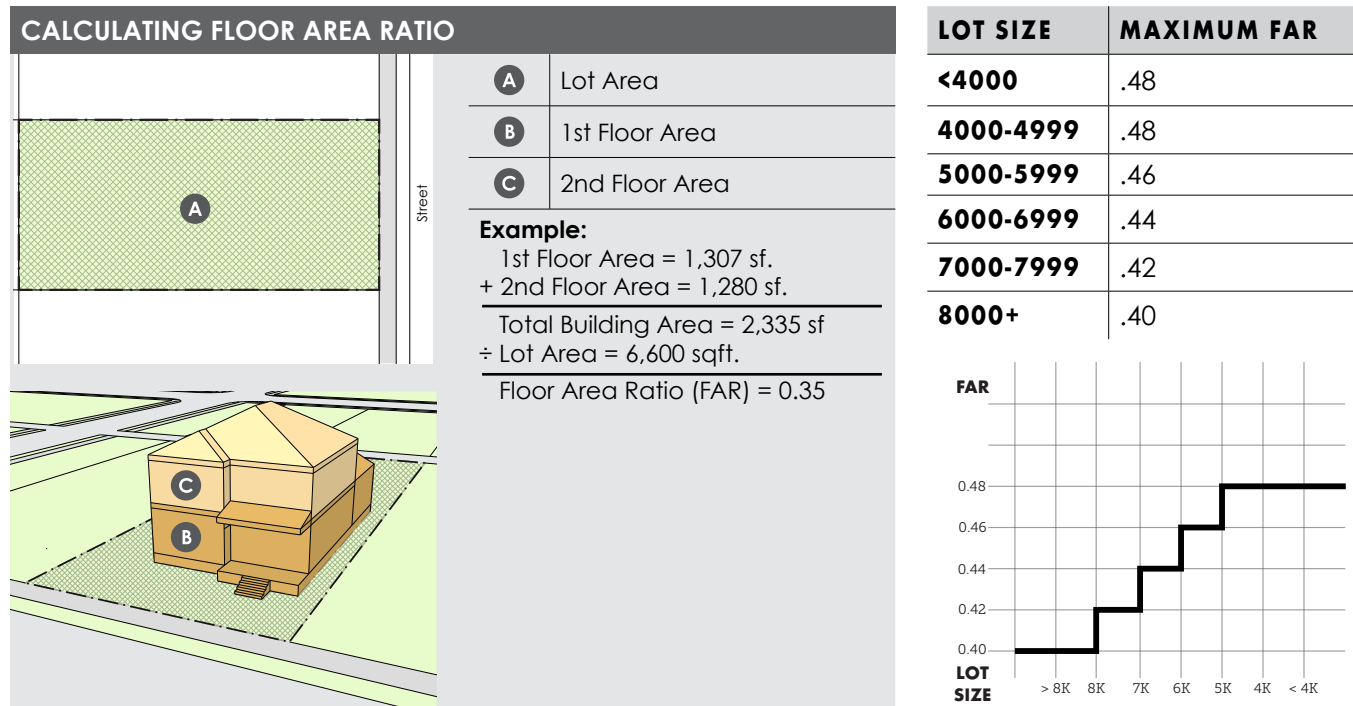



Table 3: Maximum Lot Coverage

Lot coverage is a measure of the amount of a lot's surface that is covered by buildings, expressed as a percentage (such as 43%). Lot coverage is calculated by dividing the total area of included building footprints by the total area of the lot, where building footprints are measured at the outside of exterior walls.

Lot coverage calculations include primary structures, porches, attached garages and storage space, and detached garages and accessory buildings (whether conditioned or not). Not included are roof overhangs, uncovered decks or patios, and detached accessory structures which are open or only partially enclosed (such as a gazebo), and roofed structures less than 120 square feet, and 250 square feet of a detached garage.

LOT SIZE	MAXIMUM LOT COVERAGE
<4000	44%
4000-4999	44%
5000-5999	42%
6000-6999	40%
7000-7999	38%
8000+	38%

Property Line = - - - - -
 Lot Area = 

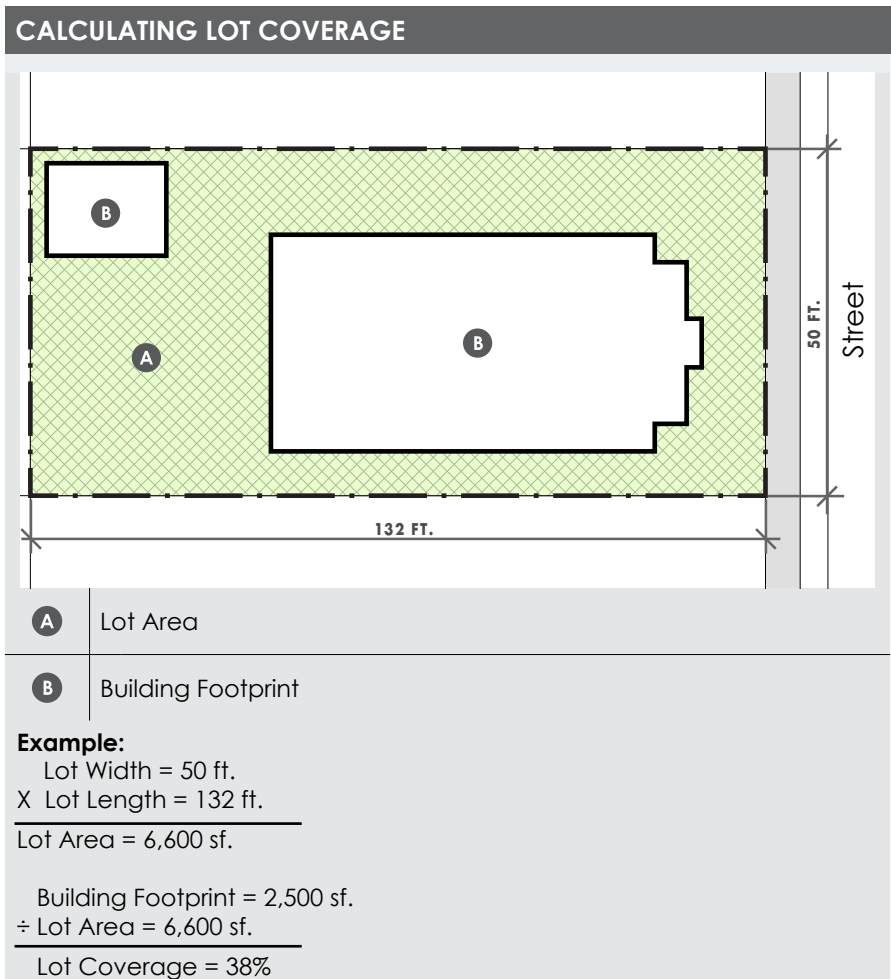
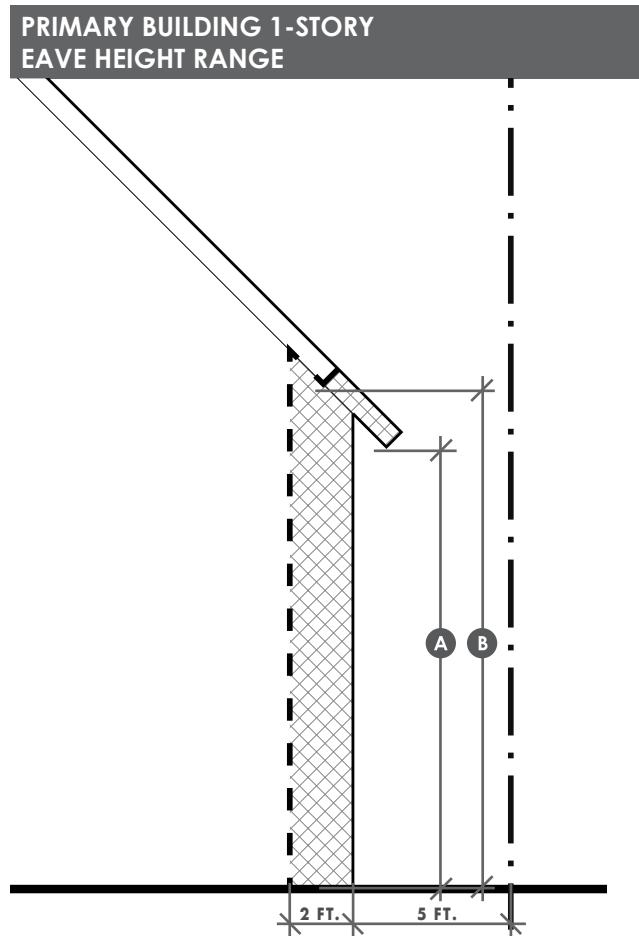
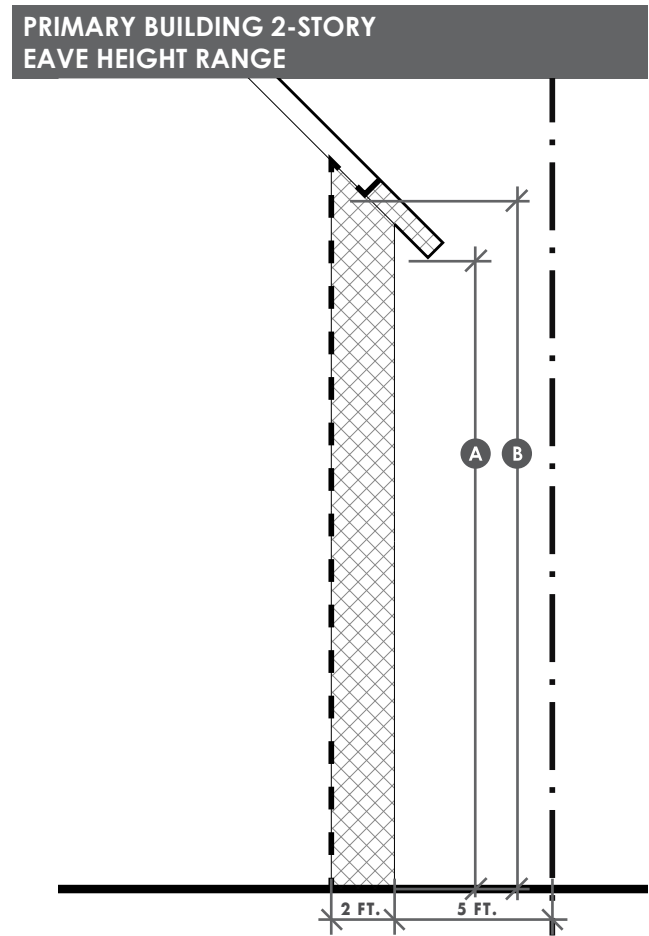


Table 4: Eave Height

An eave is the overhanging lower edge of a roof. Eave height is the vertical distance from the ground to the eave, as measured from existing natural grade relative to a fixed point in the right-of-way, such as the crown of the street or a manhole cover. The maximum eave height is established at the minimum side setback from the property line; it can increase one foot (1') in height for each one foot (1') increase in side setback. Smaller increases in side setback qualify for the equivalent increase in eave height; for example, an additional seven inches of side setback would result in a maximum of 14' 7" eave height for a one-story roof.



KEY	MEASUREMENT	APPLICATION
A	14 FT.	Maximum 1-story eave height at the 5 FT. MIN. side setback
B	16 FT.	Maximum 1-story eave height with an increase of one foot (1') in height for each one foot (1') increase in side setback



KEY	MEASUREMENT	APPLICATION
A	20 FT.	Maximum 2-story eave height at the 5 FT. MIN. side setback
B	22 FT.	Maximum 2-story eave height with an increase of one foot (1') in height for each one foot (1') increase in side setback

Property Line = - - - - -
Range = [Hatched Area]

Table 5: Building Wall (Plate) Height

Plate height is the distance from the subfloor of a building to the top of the framed wall; in other words, it is the height of the wall of the building. Because plate height can be difficult or impossible to determine in an existing building, this measurement is typically applied to new construction or additions.

KEY	MEASUREMENT	APPLICATION
A	10 FT.	Maximum first floor plate height *See guideline 7.3 on page 7-6
B	8 FT.	Maximum second floor plate height

PRIMARY BUILDING WALL PLATE HEIGHT

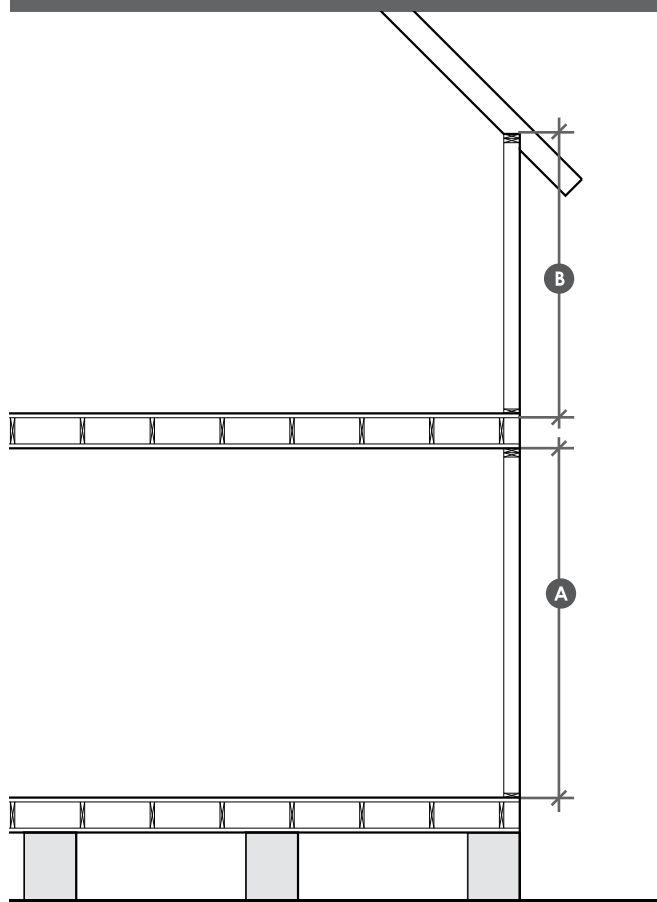
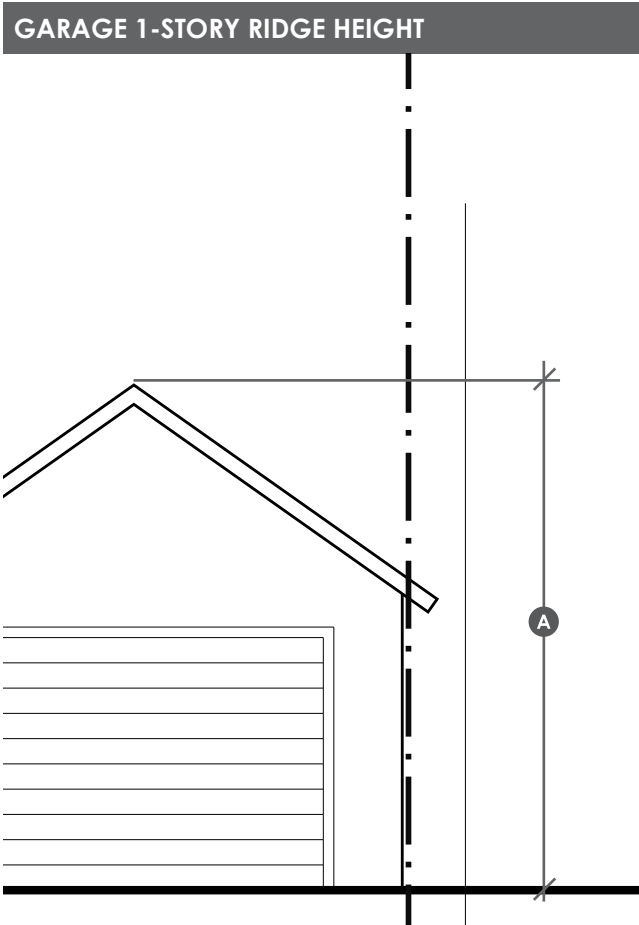
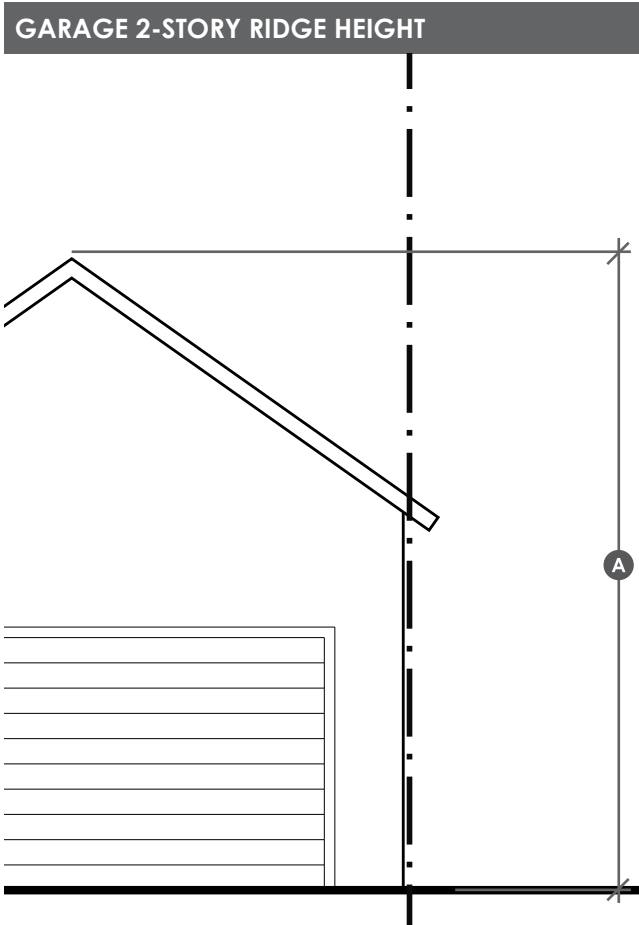


Table 6: Garage Ridge Height

Ridge height is the distance from grade to the top of ridge. These measurements apply to both one-story and two-story garages.



KEY	MEASUREMENT	APPLICATION
A	16 FT.	Maximum 1-story garage ridge height



KEY	MEASUREMENT	APPLICATION
A	25 FT.	Maximum 2-story garage ridge height

Property Line = - . - . -
Range = [shaded box]

Table 7: Front Wall Width and Offsets

Maximum overall wall lengths have been established for front walls. In addition, within those overall maximum lengths, these design standards establish how long a wall can be before it must be offset, with a portion of a wall set farther in or out relative to the rest of the wall. These measurements apply to both one-story and two-story buildings.

Overall building widths are dependent on the width of the lot. The maximum width of a building on a 50'-wide lot with a 15' minimum cumulative side setback is 35'. As a lot gets wider, the building can be wider, to a point; for every two feet of additional lot width, the building can be one foot wider. Smaller increases in lot width qualify for the equivalent increase in building width, using a 2:1 ratio; for example, a 60'-wide lot would result in a maximum 40'-wide building.

KEY	MEASUREMENT	APPLICATION
A	30 FT.	Maximum front wall width before inset
B	4 FT.	Minimum width of inset section of front wall
C	35 FT.	Maximum width of building for lots \leq 50 ft wide
	50 FT.	Maximum width of building for lots $>$ 50 ft wide

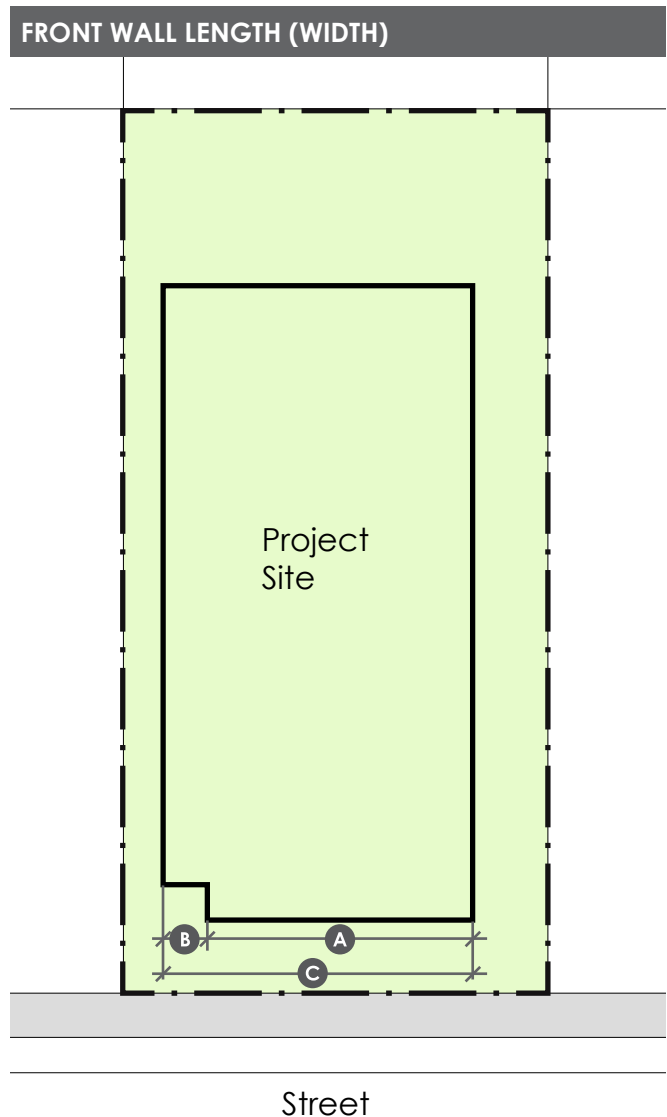
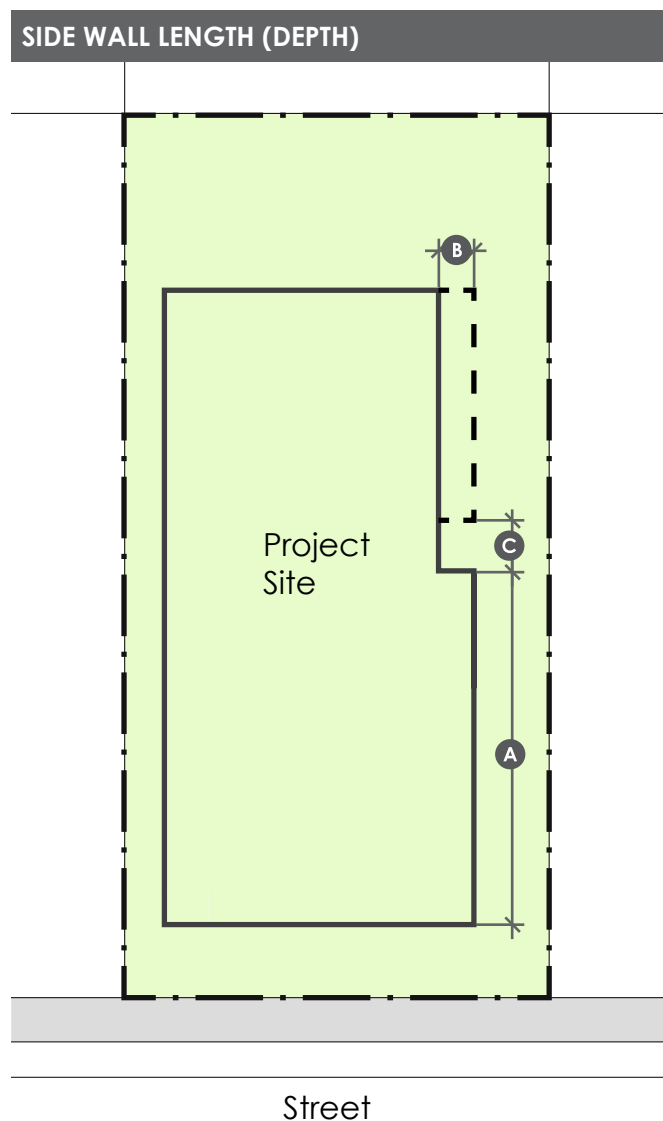


Table 8: Side Wall Length and Offsets

Maximum overall wall lengths have been established for front walls and side walls. In addition, within those overall maximum lengths, these design standards establish how long a wall can be before it must be offset, with a portion of a wall set farther in or out relative to the rest of the wall. These measurements apply to both one-story and two-story buildings.



SIDE WALL LENGTH (1-STORY BUILDING)		
KEY	MEASUREMENT	APPLICATION
A	50 FT.	Maximum side wall length without offset
B	1.5 FT.	Minimum depth of inset section of side wall
C	6 FT.	Minimum length of inset section of side wall

SIDE WALL LENGTH (2-STORY BUILDING)		
KEY	MEASUREMENT	APPLICATION
A	40 FT.	Maximum side wall length without offset
B	1.5 FT.	Minimum depth of inset section of side wall
C	6 FT.	Minimum length of inset section of side wall

Table 9: Porch Eave Height

A porch eave is the overhanging lower edge of a porch roof. Eave height is the vertical distance from the ground to the eave, as measured from existing natural grade relative to a fixed point in the right-of-way, such as the crown of the street or a manhole cover.

Porch roofs should be lower than the main roof of the building, unless the main roof extends over the porch.

KEY	MEASUREMENT	APPLICATION
A	9 FT.	Minimum 1-story porch eave height.
B	11 FT.	Maximum 1-story porch eave height.

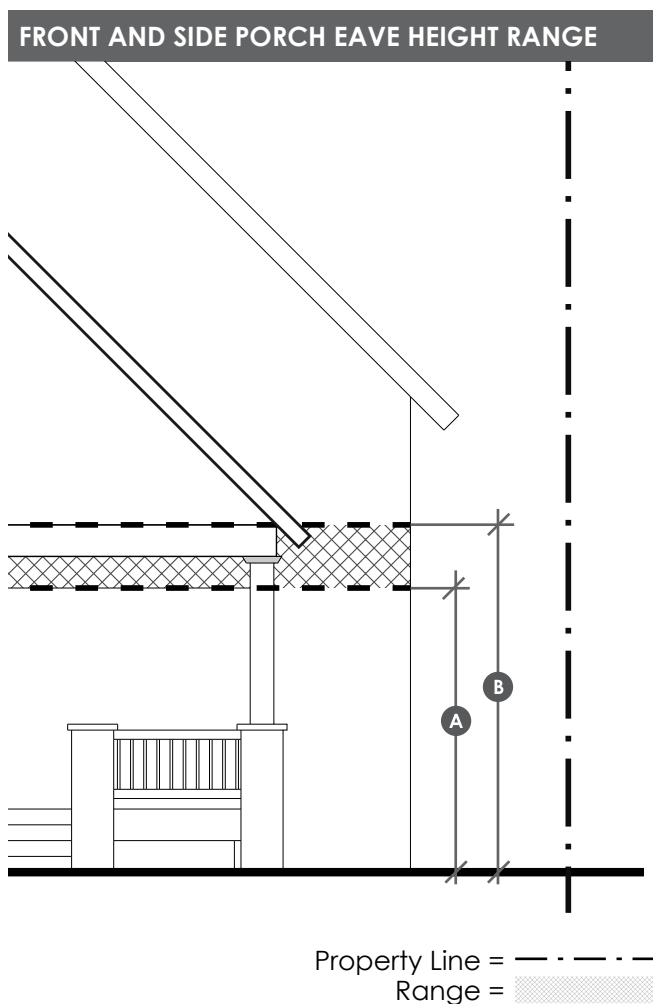


Table 10: Front Porch Width and Depth

A front porch must be at least half as wide as the front of the house. If a portion of the front wall is inset, the overall width (including the width of the inset section) is used for this calculation. The width of a porch is measured between the corners of the porch roof.

A front porch must be at least 6' deep. Porch depth is measured from the front of the porch deck at the center of the steps, along a line perpendicular to the front edge of the porch deck, to the closest front wall of the house.

FRONT WALL-TO-PORCH WIDTH

A	Porch Width
B	House Width at Front Wall

Example:
Porch Width = 18 ft.
÷ House Width at Front Wall = 35 ft.
Porch Front Wall Percentage = 51%

KEY	MEASUREMENT	APPLICATION
A	50%	Minimum width of front wall that is covered by porch

FRONT PORCH DEPTH

KEY	MEASUREMENT	APPLICATION
A	6 FT.	Minimum depth of front porch

SECTION 8:

RELOCATION AND DEMOLITION

Together, all of the properties within an historic district establish the character of the neighborhood. The relocation and demolition of historic resources can have serious and permanent effects on the character of a historic district. In nearly all cases, we discourage both of these activities; however, either relocation or demolition may be justified under special circumstances. The City of Houston's historic preservation ordinance outlines the criteria that applicants must meet in order to obtain a Certificate of Appropriateness for these activities.

Because contributing buildings have a greater effect on the overall character and significance of a historic district, the requirements for relocating or demolishing them are necessarily higher than for a noncontributing building.

IN THIS SECTION	
Relocation	8-2
Demolition	8-5



RELOCATION

Relocation, for the purposes of the City of Houston's historic preservation ordinance, includes the following activities:

- Moving a structure into a historic district
- Moving a structure out of a historic district
- Moving a structure to a different location on the same lot or to a different lot within the same historic district



The ordinance lists different requirements for these activities, depending on where the structure is being moved and whether it is classified as contributing or noncontributing.

In order for a **contributing structure** to be relocated **within the same historic district**, the applicant must meet the following criteria:

- a. The structure can be relocated without significantly diminishing the integrity of the historic district in which it is located;
- b. The structure can be moved without significant damage to its physical integrity;
- c. The structure will be located to an area that is compatible with and retains the distinguishing qualities and historical and architectural character of the contributing structure;
- d. There are compelling circumstances justifying the relocation of the structure; and
- e. The distance from the property line to the front and side walls, porches, and exterior features of the structure on the new locations shall be compatible with the distance from the property line of similar elements of existing contributing structures in the context area of the new location.

This includes moving the structure to a different location on the same lot or to a different lot within the same historic district.

In order for a contributing structure to be relocated outside of the historic district, the applicant must comply with all of the criteria listed above, and they must also establish that relocation is necessary to prevent an unreasonable economic hardship, by meeting all of the following criteria:

1. That the property is incapable of earning a reasonable return, regardless of whether the return is the most profitable return, including without limitation, regardless of whether the costs of maintenance or improvement of the property exceed its fair market value.
2. That the owner has demonstrated that the property cannot be adapted for any other use, whether by the current owner, by a purchaser or by a lessee, that would result in a reasonable return;

3. That the owner has demonstrated reasonable efforts to find a purchaser or lessee interested in acquiring the property and preserving it, and that those efforts have failed; and
4. If the applicant is a nonprofit organization, determination of an unreasonable economic hardship shall instead be based upon whether the denial of a Certificate of Appropriateness financially prevents or seriously interferes with carrying out the mission, purpose, or function of the nonprofit corporation.

This applies even if the structure is proposed to be moved into another historic district.

In order for a **noncontributing structure** to be relocated into a **historic district**, it must meet the criteria for new construction as established in the historic preservation ordinance. This applies to structures that come from non-historic district areas, as well as those that were classified as contributing or noncontributing within their own historic district; a previous contributing classification does not automatically transfer.

A **noncontributing structure** may be relocated out of a **historic district** without a Certificate of Appropriateness.

Please refer to the historic preservation ordinance (Sec. 33-246 and 33-247) if the proposed project would relocate a building, structure, or object into or out of an **archeological site**.

Relocation may be used as a tool to protect a contributing structure from demolition resulting from a public improvement project, or as an alternative to demolition, following an application for a Certificate of Appropriateness for demolition.

Relocation of historic buildings from other, similar areas of the City into the Houston Heights Historic District is an acceptable strategy for infill. Buildings being relocated into the district should be appropriately sized to be compatible with the existing neighborhood. Infill construction on vacant lots is encouraged.

It is good practice to indicate the previous location of a relocated building by installing a small sign or placard that indicates the previous address, date of construction, and date of relocation, as well as any historic name by which the building is known. Photographic documentation of the building before the move, as well as the move itself, is encouraged.

8.1 Minimize the extent of relocation.

- If possible, keep the structure on its original site.
- If it must be repositioned, maintain the structure's original orientation to the street. For example, if it was the primary building on the lot, it should not be relocated behind a new main house.
- Use a similar foundation in design and materials at the new location.

8.2 Protect the structure during the relocation process.

- Install structural supports within the building, as needed. Consult a qualified structural mover, who can assess the condition of the structure and take the appropriate steps to stabilize it before, during, and after relocation.
- Secure the building to prevent unauthorized entry while it is unoccupied.

8.3 Select an appropriately sized building to move into the historic district.

- Select a building that is similar in scale, style, and materials to contributing buildings in the context area. The same criteria used to evaluate new construction will be applied to these buildings.

DEMOLITION

Demolition should be a measure of last resort. An historic district is created in order to protect an area that has historic and architectural significance. Designating an historic district in the City of Houston requires the support of 67% of property owners. All of the properties in an historic district, together, establish the character of the neighborhood. The removal of a contributing house or building is particularly damaging to the neighborhood as a whole.



Demolition of a contributing structure is not allowed, except when:

- a. The building, structure, or object has seriously deteriorated to an unusable state and is beyond reasonable repair; and
- b. The HAHC finds, based on the preponderance of credible evidence presented by the applicant, the existence of an unreasonable economic hardship (per criteria established in the historic preservation ordinance, Sec. 33-247(c)).



Substantial documentation and evidence is required to establish these claims, and the burden of proof rests on the applicant. An application for a Certificate of Appropriateness for demolition requires all of the following information:

1. Photographs and other documented evidence detailing the deteriorated state of the property and the inability to reasonably repair the property;
2. A certified appraisal of the value of the property conducted by a certified real estate appraiser that takes into account that the property is a landmark, protected landmark, or contributing structure in a historic district, as well as the two most recent assessments of the value of the property unless the property is exempt from local property taxes;
3. All appraisals obtained by the owner in connection with the acquisition, purchase, donation, or financing of the property, or during the ownership of the property;
4. All listings for the sale or lease of the property by the owner within the last year, and a statement by the owner of any bids and offers received and counteroffers given on the property;
5. Evidence of any consideration by the owner of uses and adaptive reuses of the property;
6. Itemized and detailed rehabilitation cost estimates for the identified uses of the property;
7. Any financial statements showing revenue and expenses incurred for the property;
8. Complete architectural plans and drawings of the intended future use of the property, including new construction, if applicable;

9. Plans to salvage, recycle, or reuse building materials if a Certificate of Appropriateness is granted;
10. An applicant who is a nonprofit organization shall provide the following additional information:
 - a. A comparison of the cost of performance of the mission or function of the nonprofit organization in the existing building and in a new building;
 - b. The impact of the reuse of the existing building on the organization's program, function or mission;
 - c. The additional cost, if any, attributable to the building of performing the nonprofit organization's function within the context of costs incurred by comparable organizations, particularly in the Houston area;
 - d. Grants received, applied for or available to maintain or improve the property; and
 - e. The nonprofit organization's budget for the current and immediately past fiscal year.
11. Any additional information the Planning Director determines is reasonably necessary to the review of the application.

Demolition of noncontributing structures does not require a Certificate of Appropriateness. However, historic garages that are visible from the public right-of-way should be maintained and preserved when possible.

The removal of non-historic additions, including attached garages or carports, does require a Certificate of Appropriateness, but that can be approved administratively by the Planning Director.

SECTION 9: ADDITIONAL RESOURCES

FOR MORE INFORMATION

A wide variety of resources are available to assist property owners and design professionals as they plan building projects in historic districts.

City of Houston

Complete information about the City of Houston's historic preservation programs and design review process are available online at www.houstontx.gov/planning/HistoricPres/.

Texas Historical Commission

State-specific information about the National Register of Historic Places and preservation programs, including the Texas Historic Preservation Tax Credit program, is available at www.thc.texas.gov.

National Park Service

Publications from the National Park Service provide technical information about the repair and maintenance of historic building materials and systems. Hard copies are available to order; electronic versions can be accessed online at www.nps.gov/tps/how-to-preserve/briefs.htm.

NPS also publishes The Secretary of the Interior's Standards for the Treatment of Historic Properties, available online at www.nps.gov/tps/standards.htm.

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GOOD PRACTICES

In addition to the architectural features described in Section 4, other design elements contribute to a neighborhood's overall visual appeal. These include fences and walks, walkways, driveways and parking areas, exterior lighting, building systems equipment, and paint colors.

Changes to these design elements generally do not require a Certificate of Appropriateness; the exceptions are noted in the pages that follow.

The Good Practices contained in this chapter are intended to provide useful information while planning projects that include these design elements.

Fences and Walls

Fences and walls should not create a visual barrier between a historic house and the street. Fences in the Houston Heights Historic Districts are often powder-coated cast metal with decorative finials. These fences have slender posts and balusters. They are commonly finished in a matte black or dark gray color and stand between 36–42" high.

Wooden picket fences, where present, should be regularly maintained and painted.

Solid wood fences or masonry walls are often used along side and rear property lines to provide privacy for the back yard.

Good Practices

Maintain historic fences.

Install metal or wooden picket fences consistent with those found in the neighborhood. If using composite materials, choose a durable alternative that looks like wood or metal.

Use wooden privacy fences and masonry walls to screen the back yard, rather than in front of the house. The finished side of the fence should face the public right-of-way.

Avoid chain-link and wire fences, vinyl or PVC fence materials, and concrete block walls.

Avoid using brick columns in place of fence posts.

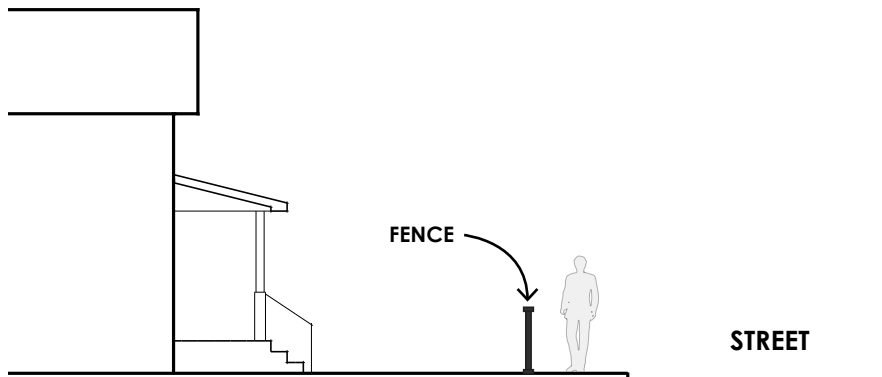


Wooden picket fences should be regularly maintained and painted.



Maintain historic fences.

FRONT YARD FENCE HEIGHT



A fence height of 36 to 42 inches is appropriate.



Install metal fences consistent with those found in the neighborhood.

Reminder: changes to design elements identified in the Good Practices section of these design guidelines do not require a Certificate of Appropriateness, except where noted.



Sidewalks and Walkways

Houston Heights is a walkable neighborhood with public sidewalks along all streets. Paths or walkways connect front entrances to sidewalks and driveways. These walkways are often made of poured concrete.

The name of the sidewalk contractor, the street number, an owner's name, or other information may be stamped into the concrete.



Good Practices

Maintain historic sidewalks and walkways.

Preserve names and numbers stamped into concrete, where present.

Maintain historic sidewalks and walkways.

When constructing new sidewalks or walkways, follow City Code requirements; obtain building permits.



Use traditional materials, such as poured concrete, masonry pavers, or flagstone.

Avoid creating loose gravel or dirt paths.

Avoid asphalt paving.

Driveways and Parking Areas

Driveways in the Houston Heights Historic Districts, where present, are usually located next to the house. Parking areas other than the driveway are located behind the house.



Maintain paved and unpaved driveways beside the house.

Driveways and parking areas are generally paved with poured concrete. In some cases, driveways may be paved in two strips to create wheel tracks, with grass growing between the paving.

Good Practices

Maintain paved and unpaved driveways beside the house.

Maintain paved and unpaved parking areas behind the house.

Unpaved driveways or parking areas may be paved with poured concrete, if desired.

Avoid creating parking pads in front of the house.

Avoid asphalt driveways and parking areas.



Use appropriate fencing to screen a parking area from the street.

Reminder: changes to design elements identified in the Good Practices section of these design guidelines do not require a Certificate of Appropriateness, except where noted.

Exterior Lighting

Lights are generally located above and/or next to entry doors. These should be appropriately sized and compatible with the overall style of the house.

Additional security lights are often located on garages, accessory buildings, and rear entrances. Lights should be appropriately sized for their purpose.

Lights in all locations may be motion-activated.

Where possible, use hoods over lightbulbs to direct light downward, which minimizes light pollution.

Good Practices

Where possible, maintain historic light fixtures.

New or replacement wall sconces may be mounted on either or both sides of the front door.

Flush-mounted or pendant-style lights may be installed over porches or stoops.

Utility lights may be installed over or next to rear entry doors or garage doors, or on accessory buildings; where possible, these should not be visible from the right of way.

Avoid industrial or commercial light fixtures of a size, design, or strength that is inconsistent with residential use.

If lighting a commercial parking area next to a residence, ensure that the light fixture locations, directions, etc. meet City Code.

Satellite Dishes

To maintain a home's historic appearance, satellite dishes should be installed toward the rear of the house. Ideally, they will not be visible from the street; however, this is not always possible.

Satellite dishes may be installed on the rear half of the roof without a Certificate of Appropriateness.

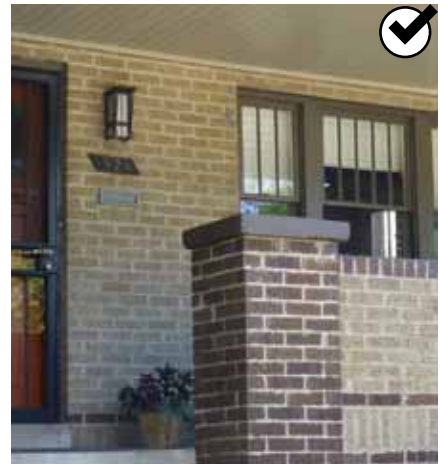
Satellite dishes to be installed on the front half of a roof require a Certificate of Appropriateness, which may be approved administratively by Planning staff.

Good Practices

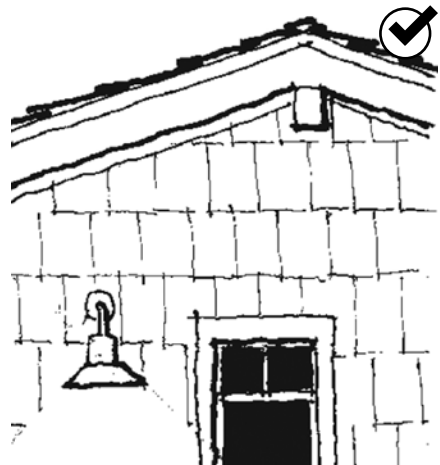
Install a satellite dish on a slope of the roof which faces a side or rear property line, rather than the street.

If possible, install the dish so that it is not visible from the street.

Reminder: changes to design elements identified in the Good Practices section of these design guidelines do not require a Certificate of Appropriateness, except where noted.



Flush-mounted or pendant-style lights may be installed over porches or stoops.



Where possible, use hoods over lightbulbs to direct light downward, which minimizes light pollution.

Building Systems Equipment

Air conditioning units, rain barrels, water heaters, and similar equipment may be installed outside the house in Houston.

Good Practices

If building systems equipment is located outside, it should be placed toward the rear of the house or in a location where they will not be visible from the public right-of-way.

Fences, hedges, and other landscaping features may be used to screen these items from view.

Painting and Exterior Colors

Historically, wood surfaces on the exterior of a building were painted to protect them from weathering. Concrete and stucco surfaces sometimes were painted, too.

When choosing a paint color for the exterior of a historic home, a traditional color palette is appropriate. Look for colors that are harmonious with the rest of the neighborhood. In many historic districts in Houston, neutral, pastel, and muted colors are most common.

Over time, layers of paint can become so thick (around 1/16") that the paint itself begins to fail, often at the original bond between the paint and the surface of wood. Although paint should be reapplied every 5–8 years to maintain its protective qualities, unnecessary painting should be avoided.

Be aware that paints or sealers advertised as water-repellent, waterproof, or maintenance-free can damage historic houses by trapping moisture inside the walls. These product should not be applied to historic building materials.

Good Practices

Maintain painted surfaces. Avoid repainting unless it is necessary. Test for lead paint before scraping or sanding.

Scrape or sand loose paint before recoating, using the most gentle means possible. Avoid sandblasting or other methods that involve the high pressure application of abrasive materials.

When repainting, choose a paint color that is harmonious with the rest of the neighborhood.

Painting unpainted brick is not permitted without a Certificate of Appropriateness, as doing so can cause damage by trapping moisture inside the brick.

Previously painted masonry and all non-masonry surfaces can be painted without a Certificate of Appropriateness.

Reminder: changes to design elements identified in the Good Practices section of these design guidelines do not require a Certificate of Appropriateness, except where noted.

Hurricane Shutters

Houston is at risk of hurricanes and tropical storms for about five months out of the year. When possible, it is less damaging to use hurricane shutters (rather than plywood) to protect a historic building from windstorms.

Good Practices

Consider using impact-resistant window glass or window films that are transparent and not visible from the street.

When it is necessary to install hurricane shutters on a historic building, try to avoid damaging historic materials such as siding and trim.

Use stainless-steel hardware with plastic endcaps to prevent corrosion and minimize the visual impact of wall-mounted anchors.



When it is necessary to install hurricane shutters on a historic building, try to avoid damaging historic materials such as siding and trim.



Use stainless-steel hardware with plastic endcaps to prevent corrosion and minimize the visual impact of wall-mounted anchors.

Reminder: changes to design elements identified in the Good Practices section of these design guidelines do not require a Certificate of Appropriateness, except where noted.

GLOSSARY

This glossary includes terms used in the design guidelines. The City of Houston's historic preservation ordinance also includes a list of terms and definitions, and some of those are provided here for your convenience. Terms and definitions which appear in both places are marked with an asterisk (*). This glossary is intended to supplement, not replace, the definitions provided in the ordinance.

Accessory building or structure – a secondary building or structure, such as a shed or gazebo, the use of which is associated with the principal building on a property.

Alteration – “any change to the exterior of a building, structure, object or site. Alteration shall include, but is not limited to, replacing historic material; changing to a different kind, type or size of roofing or siding materials or foundation; changing, eliminating, or adding exterior doors, door frames, windows, window frames, shutters, railings, columns, beams, walls, porches, steps, porte-cocheres, balconies, signs attached to the exterior of a building, or ornamentation; or the dismantling, moving or removing of any exterior feature. Alteration includes expanding an existing structure or the construction of an addition to an existing structure. Alteration includes the painting of unpainted masonry surfaces. Alteration does not include ordinary maintenance and repair, or the addition or replacement of fences that are not otherwise regulated by this article.” *

Awning – an overhang or covering placed on the exterior of a building, often above the upper edge of an opening or window, that provides shade, filters light, or provides shelter from weather.

Baluster – a vertical shaft or post, the form of which may be square, lathe-turned, or molded; used to support the handrail of a porch or staircase. Also known as a *spindle*.

Beam – a horizontal structural element that transfers the load of a building to a foundation, a supporting column or wall.

Bracket – a building element (often a piece of wood) used to support or strengthen an overhanging element, such as the eave of a roof; also, a decorative element that appears to be, but does not function as, a structurally supporting member.

Building mass – see Massing.

Building scale – see Scale.

Building setback – see Setback.

Capital – the uppermost component of a column or pilaster, sometimes based on ancient Greek or Roman examples; designs may be intricate or plain.

Casing – the decorative molding around an opening such as a window or door.

Certificate of Appropriateness – “current and valid permit issued by the HAHC or the director, as applicable, authorizing the issuance of a building permit for construction, alteration, rehabilitation, restoration, relocation or demolition required by this article.” *

Cladding – the material used to cover the exterior surface of a wall.

Clapboard – a narrow, horizontally laid board with one edge thinner than the other, attached to an exterior surface so that the wide edge of each board overlaps the thin edge of the board just below it.

Column – a building element made of a load-bearing base which supports a vertical shaft, topped with a capital. A column may be freestanding, but it is more often used to structurally support a horizontal beam.

Compatible – having qualities that preserve the character of a historic district or resource.

Conditioned space – space within a building which is heated or cooled.

Context Area – “the blockface and opposing blockface within the district where the proposed activity is located. Context area may include a different geographic area if the commission finds that unusual and compelling circumstances exist or if the context area is described differently in design guidelines.” *

Contributing Structure – “a building, structure, object or site that reinforces, or that has conditions, which, if reversed, would reinforce, the cultural, architectural or historical significance of the historic district in which it is located, and that is identified as contributing upon the designation of the historic district in which it is located. The terms also includes any structure that was identified as ‘potentially contributing’ in any historic district.” *

Cornice – the molded projection placed at the edge of the top of wall, entablature, or roof, thereby finishing or crowning the structure.

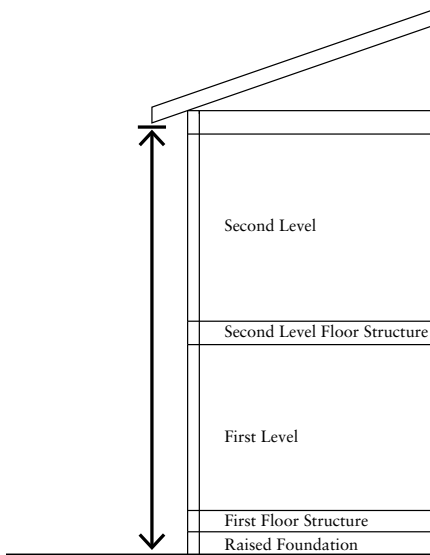
Cross gable – a roof shape that features two sets of gables, one set facing the front and back of the house and the other facing the sides, which cross to form a right angle.

Cumulative setback – a dimension calculated by adding the lengths of two side setbacks; see also Setback and additional information on page 9-13.

Dormer – a building element that projects from a sloping roof surface, often inset with a window or vent, to provide light and ventilation to a room or attic space.

Double-hung window – a window having two panels (sashes), each of which is framed to hold one or more panes of glass, and both of which can be moved up and down.

Eave – the overhanging lower edge of a roof.



Eave Height

Eave height – the vertical distance from the ground to eave, as measured from existing natural grade relative to a fixed point in the right-of-way, such as the crown of the street or a manhole cover.

Elevation – one vertical side of a building or structure.

Exterior feature – an architectural element located on the outside of a building.

Fascia – a band of molding or trim board that runs horizontally along the uppermost edge of a wall, just below the eave.

Floor to Area Ratio (FAR) – the ratio of eligible building area to lot size. FAR is calculated by dividing the total square footage of conditioned and unconditioned space in eligible buildings by the square footage of the lot, with the result expressed as a two-digit decimal (such as 0.44). FAR applies to all construction, including both new buildings and additions to existing ones. See additional information on page 7-9.

CALCULATING FAR

A	Lot Area
B	1st Floor Area
C	2nd Floor Area

Example:

1st Floor Area = 1250 sf.
 + 2nd Floor Area = 750 sf.

Total Building Area = 2,000 sf
 ÷ Lot Area = 5,000 sqft.

Floor Area Ratio (FAR) = 0.40

The following are excluded from FAR calculations: building space with less than 7 foot ceiling height which are not considered habitable due to lack of headroom (per the current City of Houston Construction Codes and International Building Code), up to 250 square feet of a detached garage, and enclosed conditioned or nonconditioned space in detached accessory structures of 120 square feet or less.

Foundation - the base supporting a building or structure, which transfers loads to the ground.

Fretwork – a decorative design cut out of a solid piece of material or carved in low relief on a solid background; may be a geometric, grid, lattice, or intertwined pattern.

Gable – the generally triangular portion of a wall between the two sloped edges of a roof.

Gable-on-hip – a roof structure in which a steeply sloped gable roof rests upon and extends from the top central surface of a hipped roof.

Glazing – a transparent pane which is set into a window sash or a door; often set into a groove within the frame and secured with triangular glazing points, putty, or a molding.

Handrail – a rail attached to a surface or supporting structure, designed to be grasped for added stability.

Header (brick) – a brick laid within a wall so that the short end is exposed and the wide side is parallel to the ground.

Hip-on-gable – a roof structure in which the peak of a gable roof, instead of rising to a point, is clipped short and appears to turn downward. Also known as a clipped gable or jerkinhead.

Hipped roof – a roof form in which all sides slope down from a central peak or ridge and the sides also meet at ridges.

Integrity – the quality of retaining characteristics associated with historical, cultural, or architectural significance; see additional information on page 2-4.

Jamb – a vertical piece or surface that forms the side of an opening, such as a window, door, or vault.

Joist – a structural member laid horizontally in a series from wall to wall or beam to beam, to support the weight of a floor, ceiling, or roof.

Latticework – a decorative panel made of thin strips of material in a criss-crossed pattern.

Lintel – a horizontal beam that carries the load above an opening, such as a window or door.

Life (or light) – a piece or section of glass, set within a frame in a window or door. A single window unit may have multiple lifes.

Lot coverage – a measure of the amount of a lot's surface that is covered by buildings, expressed as a percentage (such as 43%). Lot coverage is calculated by dividing the total area of included building footprints by the total area of the lot, where building footprints are measured at the outside of exterior walls.

Lot coverage calculations include primary structures, porches, attached garages and storage space, and detached garages and accessory buildings (whether conditioned or not). Not included are roof overhangs, uncovered decks or patios, and detached accessory structures which are open or only partially enclosed (such as a gazebo), and roofed structures less than 120 square feet, and 250 square feet of a detached garage.

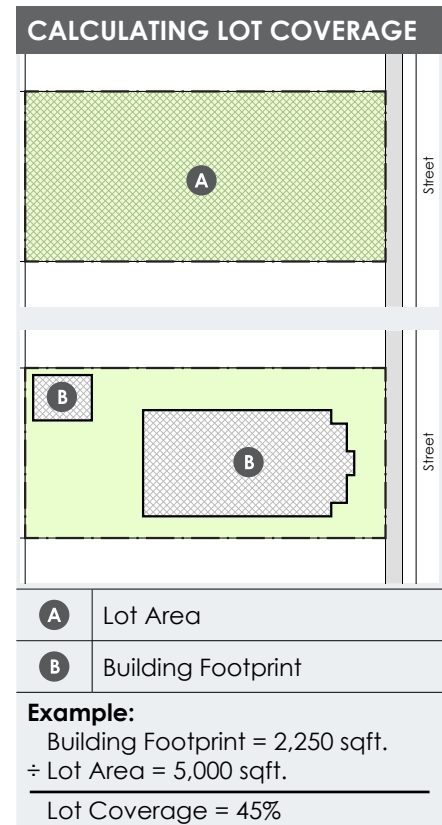
Louvers – horizontal slats or fins, sometimes movable, which are set into an opening at a slant to admit light and air but keep out rain.

Mass (massing) – a combination of building volume (height x width x depth) and the arrangement of shapes/forms that make up the building. Each dimension also contributes individually to the overall visual effect of the building.

Molding – a decorative strip of material placed atop a surface for ornamental or finishing purposes.

Mullion – a vertical bar of metal, wood, or stone that separates adjacent window units in a row of windows.

Muntin – a thin vertical strip of wood or metal used to separate and hold in place the panes of glass within a window sash.



New (infill) construction – “a free-standing building or structure proposed to be constructed within a historic district designated by city council, whether that building or structure is on the location of a vacant lot or a lot with another structure on it.” *

Noncontributing structure – “a building, structure, object or site that does not reinforce the cultural, architectural, or historical significance of the historic district in which it is located, and is identified as noncontributing upon the designation of the historic district in which it is located.” *

Ornament – a building element that is decorative rather than structural; may be used to conceal structural elements, indicate the function of a part of the building, or express a particular style or type of design.

Panel – a flat or raised surface, usually set into a frame.

Pent roof – a roof structure composed of a single slope.

Pier – a post constructed of masonry units. See post.

Pier-and-beam – see *post-and-beam*.

Pilaster – a shallow, often rectangular decorative element applied to the vertical surface of a wall, to create the look of a column without providing structural support.

Plane – a flat surface.

Plate glass – a flat sheet of glass, such as may be inserted into a window or door.

Plate height – “the distance from the subfloor of a building to the top of the framed wall.” *

Porch – a raised, usually unenclosed platform attached to one or more sides of a building and used primarily as a sitting area, outdoor living space, or covered access to a doorway.

Porte-cochère - a covered structure attached to a building, through which a vehicle can pass, which allows passengers to exit vehicles and enter the building under cover and out of the weather.

Post – a vertical structural element that supports a horizontal structural element (beam) laid across its upper ends.

Post-and-beam – a simple type of construction system, composed of vertical structural members that support a horizontal structural member.

Pyramidal roof – a type of hipped roof with a square base and four sides that meet at a central peak.

Quoins – blocks, usually masonry or stone, but sometimes of wood, at the corner of a wall; may be structural or simply decorative; often laid so that they appear to wrap around the corner with alternating short and long sides.

Rafter – a structural member that rests on the top of a wall or other supporting surface and rises at a slope to the ridge or peak of the roof; a series of rafters supports the roof deck and eaves.

Rafter tail – the exposed end of a rafter, which may extend to or beyond the edge of the roof eave.

Ridge board – the horizontal beam at the central apex of a roof, to which the upper ends of the rafters are attached.

Ridge height – the vertical distance from the ground to the highest point on a building's roof, as measured from existing natural grade relative to a fixed point in the right-of-way, such as the crown of the street or a manhole cover. The "maximum height" of a building is based on ridge height and does not include architectural features such as chimneys or decorative roof features such as crests or finials.

Roof pitch – "the slope of a roof surface expressed in inches of vertical rise per twelve inches of horizontal distance." *

Scale – the relationship between two or more objects, such as the size of windows, doors, and porches in relation to people ("human scale") or the size of a new building as compared to its neighbors.

Setback – the distance from the property line to the front or side walls, porches, and exterior features of a building or structure.

Shingle – a standardized, wedge-shaped roofing piece, often of composition material, used in overlapping courses to provide a weatherproof covering; may be cut into shapes (e.g., square, fish-scale, octagon, staggered, diamond, cove) to form patterns.

Sill – the horizontal structural member at the base of a wall or a window or door opening, to which vertical members (such as studs or posts) are attached.

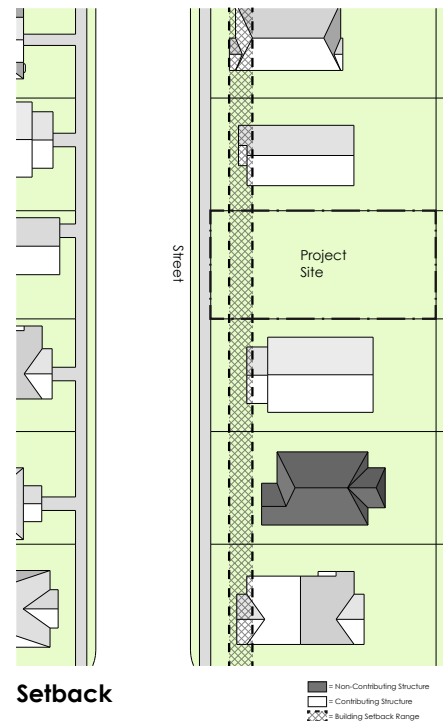
Slab – a flat concrete plate, often reinforced with steel rebar, that forms the floor of a building.

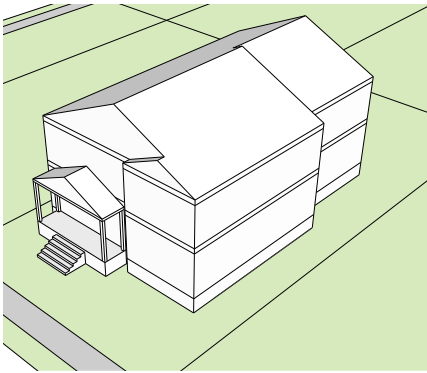
Soffit – the underside of a construction element, such as a roof eave.

Step – part of a stairway, consisting of a tread (the horizontal piece upon which one steps) and a riser (the vertical piece between steps).

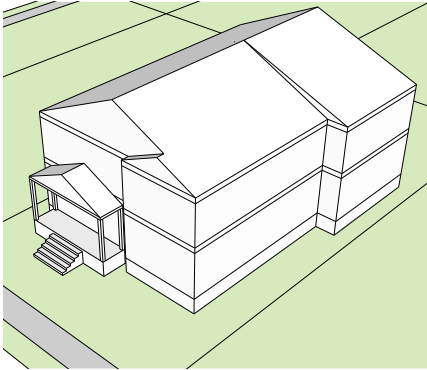
Stoop – a small landing or platform, often accessed with steps, and leading to an entrance of a building.

Structure – "that which is built or constructed, an edifice or building of any kind, or any piece or work artificially built up or composed of parts joined together in some definite manner." *





Wall offsets may be horizontal or vertical.



Stucco – an exterior wall coating usually made of lime, Portland cement, sand, water, and other materials that add strength and flexibility; frequently applied over a mesh that helps the stucco bond to the wall material.

Transom – the horizontal crossbar over a door or window (also known as a lintel); also, a window above a door or other window, which rests upon and may be hinged to the transom

Trim – material used to decorate or frame a building façade or an opening, such as a door or window .

Truss – a structural system made of straight members arranged into triangular units; typically used to support a roof, because a truss can carry heavier loads and span greater distances than a simple beam.

Veneer – a thin slice of material, usually of wood, brick, stone, or other masonry, used to cover a surface.

Veranda – a porch that lines the exterior of a building on one or more sides, often partially enclosed by a railing and a series of columns or posts.

Verge board – an ornamental board attached to the projecting edge of a gable roof; also known as a barge board.

Wall offset – a change in the plane of a wall, where a portion of a wall is set farther in or out relative to the rest of the wall; may be horizontal or vertical.

Weep hole – an opening built into an exterior masonry wall, which allows water to pass from inside a wall system to the outside.

INVENTORY

Placeholder - to be added

